

COY DEPT

# The Marine Printer

THANKSGIVING · NOVEMBER · 1944



A dramatic symbolization of the world-wide weather conditions met by lubricated wire rope is this illustration from a Shell Oil Company advertisement.



SAVE SCRAP PAPER . . .

BUY *Fight* PAPER



Paper is vital to victory. It is one of the most critical materials, a part of thousands of different necessities of war. Advertisers, radio, publishers and printers are urging the public to save every scrap of paper. Another big paper drive is just ahead, one which must sell Government paper worth \$14,000,000,000. What we put into these War Bonds will buy those necessities for our fighters. Let's all get behind this drive. We've done the job before. Now we will do it all over again, *and better!*



1894 1944

THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Bristols, Bonds, Envelope Papers, Tablet Writing and Papeteries . . . 2,000,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA





*For those who now have  
LITHOGRAPHIC (OFFSET) EQUIPMENT  
or plan to install it in the future*

- You are concerned with two main factors, in connection with your Offset production: smooth, efficient operation, and quality work that will be a credit to your shop.
- Then bear in mind these often-misunderstood facts.
- Offset is Lithography. It is basically different in principle from Letterpress. Each process has its own individual technique, and requires a particular kind of training and skill.
- To protect the quality and efficiency of your lithographic work, you need trained Offset specialists . . . men experienced in the proper handling of Offset inks, papers and presses.
- Skilled craftsmen in all branches of Lithography — artists, cameramen, platemakers and pressmen — are organized into a single industrial union, the Amalgamated Lithographers of America.

SEND FOR HANDSOME BOOKLET, "Offset is Lithography," outlining essential facts for a thorough understanding of Lithography.

## AMALGAMATED LITHOGRAPHERS OF AMERICA

International Offices: 450 Seventh Avenue, New York 1, N. Y. • 1737 Howard Street, Chicago 26, Ill.



# Gilt-Edge SECURITY

*Maximum gain from investment and  
a high resale value are bonded assets of Miller Automatics  
as attested by thousands of Miller users.*



**FOR WAR OR PEACE . . .**



## **HOE Equipment is Dependable**

★ Even 100 years ago Hoe had a reputation for making accurate, dependable printing equipment. So favorably impressed was the Government by this manufacturing ability that in 1847 it commissioned Hoe to build a three-inch cannon. From then on through every American war Hoe has answered the nation's call to arms by devoting its particular abilities to the production of victory-winning ordnance.

★ Wars come to an end. But the Hoe ingenuity and care, used in making accurate, dependable weapons for three generations of American fighting men, are not laid down like arms on V-Day. For these attributes are inherent in the Hoe organization. And they virtually guarantee that printers and publishers may confidently rely on Hoe for accurate, dependable equipment to win the objectives peculiar to their own field — deadlines extended, production schedules assured, capacity increased, printing improved, maintenance lowered.

★ With the end of the European war now in sight, it is none too soon to plan for these benefits. As a first step, we recommend consultation with a Hoe representative. He is well equipped to counsel on the peace-time plans for your pressroom.

*Back the Invasion*  *Buy more War Bonds*

**R. Hoe & Co., Inc. 910 EAST 138th STREET, NEW YORK 54, N. Y.**

**Branches: BOSTON • CHICAGO • BIRMINGHAM • SAN FRANCISCO**

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



PAUL FRAZEE

The creed of the Northwest "Mounted" won for them respect and renown throughout the world. Their deeds are imperishable history of self-sacrificing service. Within less far flung horizons, the creed of service exemplified by Northwest Pedigreed Papers has also achieved acclaim generously extended by America's printing producers and consumers. Amidst those names of products having won the badge of dependability, you'll find Northwest mill-brands well to the forefront. To the best of our abilities, we will continue to build into Northwest papers those qualities which will keep them pre-eminent.

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

When Writing to Advertisers Please Mention THE INLAND PRINTER

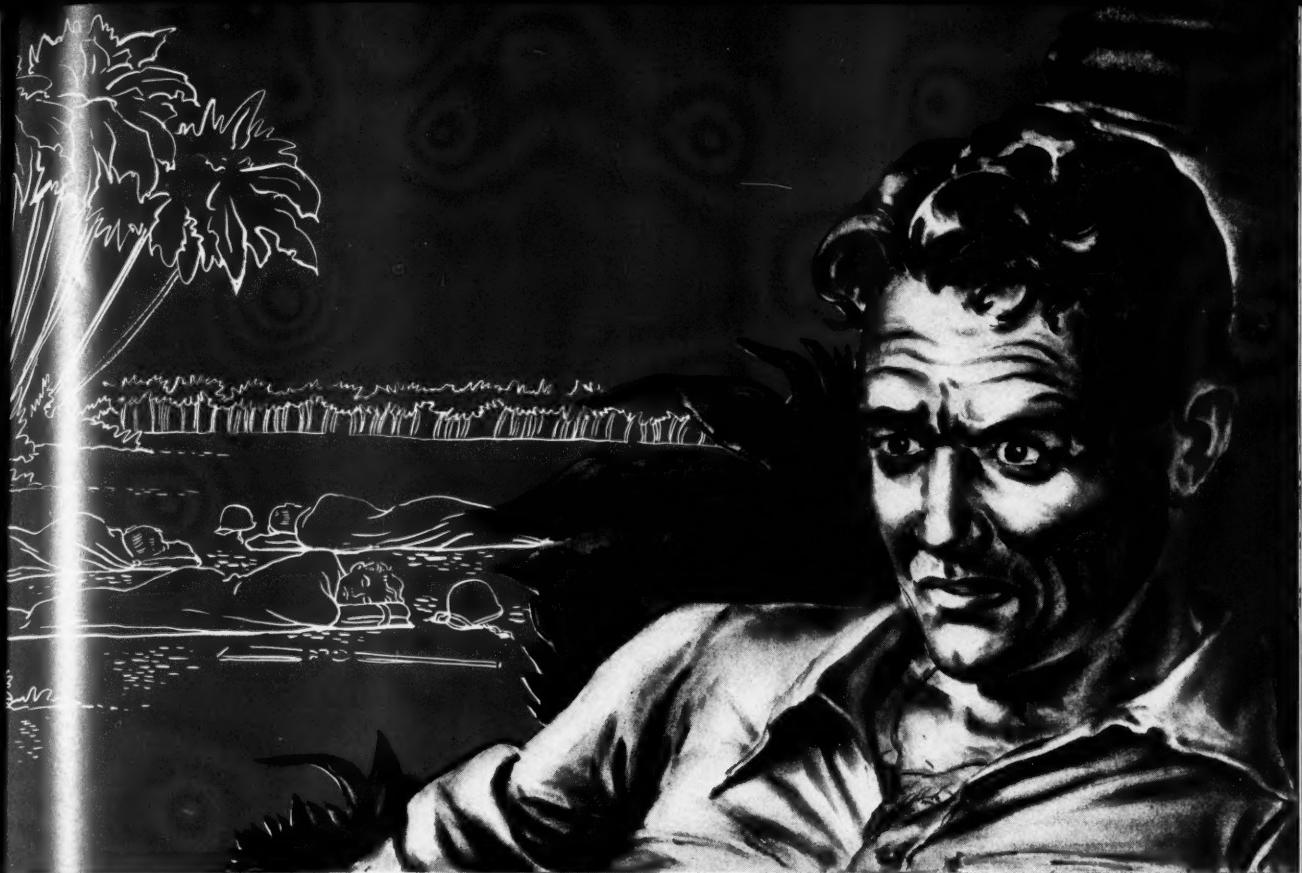


They weren't very polite . . . those old signs at factory doors, reading . . . "Keep Out. This Means You." *But they got results.* Nowadays when the newspapers and radio are so full of appeals to do this and to do that some of us do get a little callous and say to ourselves, "What's the use? What I could do wouldn't be a drop in the bucket." *That's wrong, friend.* Take the saving of waste paper, for example. The paper short-

age is hurting everybody, including yourself. You don't have much around your house or office, you say. Maybe not. But there are millions and millions of us, and if each of us just stops to think before he throws paper into the furnace or garbage can, and puts it instead into a box for the junk man the war will be over just a little sooner and we'll all feel just a little better for doing our bit. *Not much to ask, is it?*

## THE BECKETT PAPER COMPANY

*Makers of Good Paper in Hamilton, Ohio, Since 1848*



## "THERE MUST BE SOMETHING TERRIBLY WRONG AT HOME"

"It's just not like them not to write. They used to write me all the time when I was in camp . . . either Mom or Dad, or anyway, Sis! Something must be wrong. If not . . . well, somebody'd write . . . wouldn't they?"

Don't worry, soldier. Probably the only thing wrong at home is that your family doesn't use V-Mail. Maybe they just haven't gotten the idea of it. Or they may be among those

people who say there isn't enough room on those little pages. They perhaps don't realize that you'd rather get frequent short messages than wait weeks without a word.

We hope they start using V-Mail soon. When the folks back here all use V-Mail, there will be more space on ships and planes going out to the war theatres. You'll get extra supplies of vital war materials . . . and get back home that much sooner.

GIVE YOUR FIGHTING MAN..YOUR GOVERNMENT..YOURSELF..A BREAK..SEND ALL YOUR OVERSEAS MAIL BY *V-Mail!*

# HOWARD BOND

THE HOWARD WRITING PAPER MILLS • URBANA, OHIO

**MEAD**

**papers**

**NATIONALLY-DISTRIBUTED**

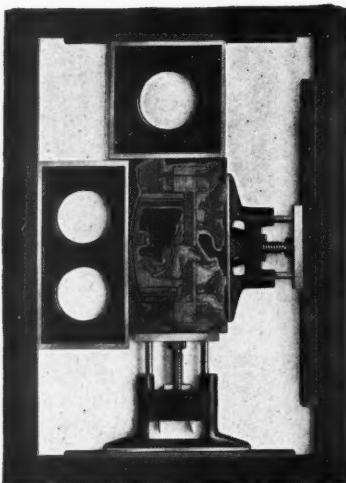
- ALA.: Partin Paper Co.; Sloan Paper Co.  
 ARIZ.: Blake, Moffitt & Towne; Zellerbach.  
 ARK.: Roach Paper Co.  
 CAL.: Blake, Moffitt & Towne; Commercial Paper Corp., General Paper Co.; Zellerbach.  
 COLO.: Dixon & Co.  
 CONN.: Rourke-Eno Paper Co.; John Carter & Co.  
 D. of C.: R.P. Andrews; Barton, Duer & Koch; Stanford.  
 FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.  
 GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.  
 DA.: Blake, Moffitt & Towne; Zellerbach.  
 ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.  
 IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.  
 IOWA: Carpenter Paper Co.  
 KAN.: Central-Topeka.  
 KY.: Louisville Paper Co.  
 LA.: Alco Paper Co.  
 ME.: Arnold-Roberts; C. H. Robinson.  
 MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.  
 MASS.: Arnold-Roberts; Butler-Dearden, Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.  
 MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.  
 MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.  
 MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.  
 MONT.: Carpenter Paper Co.  
 NEB.: Carpenter Paper Co.  
 N.J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyer & Sons.  
 NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co., Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyer & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohiman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Gould-Plehn; Willmann Paper Co.  
 NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.  
 N.C.: Dillard Paper Co.  
 OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioti Paper Co.; Union Paper & Twine Co.  
 OKLA.: Carpenter Paper Co.; Tulsa Paper Co.  
 ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.  
 PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.  
 R. I.: John Carter & Co.; Narragansett Paper Co.  
 S. C.: Dillard Paper Co.  
 TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.  
 TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.  
 UTAH: Carpenter Paper Co.; Zellerbach.  
 VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.  
 WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.  
 WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.

*Save Time, Reduce Costs,  
Get Better Printing*

*with*



*Job  
Locks*



**Y**OU can save much of your lock-up time by using M&W Job Locks. They expand smoothly and safely wherever they can be placed and they really "stay put." They cannot work loose from vibration or other causes.

M&W Job Locks with M&W Iron Furniture are ideal combinations for fast, simple and effective lock-ups. Try them in your shop.

CATALOGS AND PRICE LISTS AT YOUR REQUEST

**Morgans & Wilcox**  
**MANUFACTURING COMPANY**  
MIDDLETOWN, NEW YORK



**PRINTERS' SUPPLIES SINCE 1878**

**AMERICAN  
ROLLERS**



Widely known for remarkable durability . . . for better ink distribution . . . for clean, sharp presswork and extra-long service. Order a set. You'll like them.

**AMERICAN ROLLER CO.**  
1342 N. Halsted St., Chicago 22, Ill.  
225 N. New Jersey St., Indianapolis 4, Ind.

**You need the best!**

THE best plates produce the best printing. Expert offset plate graining saves you money in the long run by permitting quality work and smooth press performance. The skill and experience of ALJEN SERVICE assures the best. Careful and competent handling of your plate problems. Zinc or aluminum plates, any size.

**ALJEN SERVICE**

2128 Colerain Ave., Cincinnati 14, O.



When seven trees are felled, five are headed for lumber and two for pulpwood, the stuff from which paper is made. Of the pulpwood, only 8% is now earmarked for commercial printing papers . . . all types of surfaces, all brands. Percentage-wise, therefore, the chances of your getting all that you want of the paper you specify are little more than remote.

One of these days, however, when the needs of our armed forces have been satisfied by final Victory, you'll find in Mead Papers — the Mead, Dill & Collins, and Wheelwright lines — the quality you've missed and the quantity you demand.

**THE MEAD CORPORATION**



Meanwhile, believe us, "Paper Makers to America" is doing all it can to solve the Case of the Seven Trees, to fill essential needs, and to keep its merchants the nation over fully informed.

**U. S. WAR SAVINGS BONDS: Still the Best Buy in Paper Today!**

★★★ *Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.*

**"PAPER MAKERS TO AMERICA"**

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 - SALES AGENTS: MEAD, DILL & COLLINS, AND WHEELWRIGHT PAPERS - PHILADELPHIA - BOSTON - CHICAGO - DAYTON

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back



# KEEPING IN TOUCH

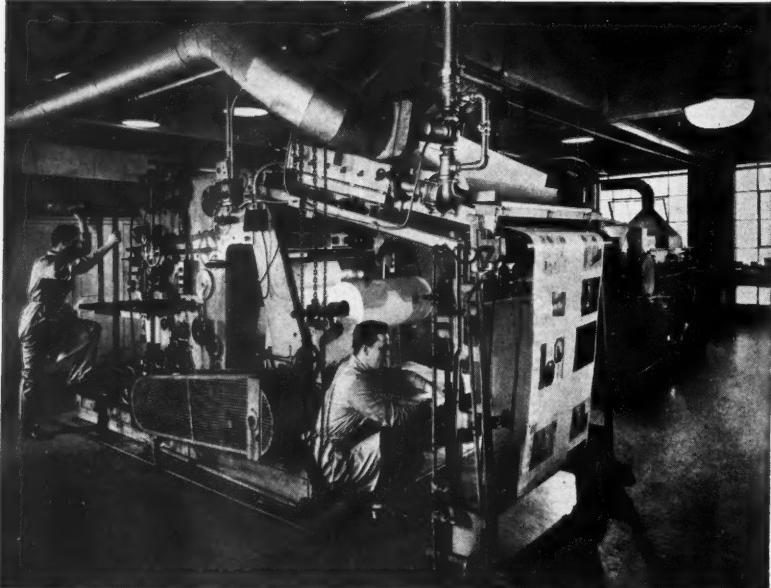


PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

NOVEMBER, 1944

## HOW INK RESEARCH AIDS PRINTING

Vaporin and Vaposet Dry Faster, Print Better



This press in the IPI laboratories is equipped to operate with Vaporin ink. More than 200 magazines and numerous container printers are using Vaporin inks.

By now, the qualities of IPI\* Vaporin\* inks are well known, but many printers will appreciate this opportunity to review the development of the inks which made possible today's fast printing.

Printers had struggled for years with the problem of offset, with the long waits that had been necessary before jobs could be backed up, with delays in getting finished press work to the bindery. Practically all modern high-speed presses were capable of greater production, but this production had not been available to printers and their customers because of ink deficiencies.

Inks called "quick-drying" had been on the market for some time. But such inks were merely old ink formulas doped and tortured to gain

a degree of faster drying until they lost the qualities demanded by printing craftsmanship.

The IPI Research Laboratories — with the help of precision research and control equipment — attacked the problem in a fundamentally different way. They set up the objective not only of quick-drying, but also of better printing.

Out of this research came two revolutionary developments in printing ink manufacture: First Vaporin and later Vaposet.

Vaporin is radically different in structure from conventional inks. With it, traveling tympans and slip sheets are unnecessary. The solvents, unlike those in ordinary inks, pass off rapidly by vaporization upon the application of heat, leaving the solids

trapped and dry on top of the sheet. This quick-drying feature makes Vaporin advantageous to web press printing where immediate backing up is required and to continuous process printing where the paper must pass instantly through folding, coating, cutting or other fabricating steps. Vaporin prints sharper because the paper pulls the Vaporin cleanly off the plate and the vaporizing process dissipates the volatile portion of Vaporin, leaving the solids on the surface.

Vaposet\* inks — newer and less known than Vaporin — are quickly dried or set by moisture or water in some form. Because of their drying speed, lack of odor, and heat sealing characteristics, they are rapidly coming into wide use for the printing of cartons, bread wrappers and chewing gum wrappers.

Both Vaporin and Vaposet are revolutionary departures from conventional ink-making principles. They illustrate how fundamental research is giving the printer the means to do faster, finer printing. Vaporin and Vaposet are producing results long hoped for by printers but never attainable with the old, inadequate rule-of-thumb ink formulas.

### FREE COLOR GUIDES

A letterpress and an offset color guide, each made up in both file size and an easy-to-carry pocket size, a newspaper web press color guide and a specimen book of IPI Everyday\* inks are now available to printers and others who select printing ink colors. Write for copies to International Printing Ink, Empire State Building, New York 1, N. Y. \*Reg. U. S. Pat. Off.

**PUT A WAR MESSAGE INTO EVERY PIECE OF PRINTING**

For source material, write GAVC, 17 E. 42d Street, New York



## *Shattering All Traditions*

Down the ramps of their carrier ships and into the ocean... plowing through surf and defying jungles, swamps and man-made obstacles... "tanks that swim" shatter many traditions and provide our forces with a new and powerful arm.

The present widespread use of these "Alligators" or

"Water Buffaloes" can be credited to the speed with which American manufacturers turned their facilities to producing war material in unbelievable quantities. In countless ways America's peacetime ability to manufacture almost anything faster and better and for less is now helping overwhelm our enemies in every part of the world.

## **CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES**

A development by Consolidated Water Power and Paper Company... which reduced the cost of coated paper by producing it faster and more economically... is another example of the many American peacetime achievements which are speeding us to victory.

Paper is a war material. Consider, for example, the effect of the photographs from battlefronts which are realistically reproduced in national magazines. Such pictures of our men in battle cannot fail to inspire millions at home to greater effort.

Trade and technical journals graphically picture new short-cuts which help speed-up production. Millions of printed brochures help keep the home front going by "pinch hitting" for the men and women in service.

Consolidated Coated Paper is used in printing an important share of these publications and brochures. Yet because of a tradition-shattering development this paper is produced in a minimum of time and with a minimum use of the man-power, machine-hours and materials which are so vital to our war effort.

**CONSOLIDATED WATER POWER & PAPER COMPANY**

MAIN OFFICES  
WISCONSIN RAPIDS, WISCONSIN

Four Modern Mills... All in Wisconsin

SALES OFFICES  
125 SO. LA SALLE ST., CHICAGO 3





## STILL Public Job No. 1

ONE of the most crucial battles on the home front still goes on — the battle for paper.

Your Uncle Sam is in a spot. He needs 8,000,000 tons this year. And he is not getting them.

There is still time — if *you* will help.

Our armed forces use paper for more than 700,000 items. It is being used up at a faster rate than ever before.

That's why all your old newspapers, magazines, cartons, fiberboard, bags and wrapping paper are needed — right down to the last ounce.

The American Legion is in the fight

to salvage paper. The Boy Scouts, Girl Scouts, Brownies, school and city groups are working hard.

But the answer is still up to you — 100,000,000 plain citizens who can put this drive over the top if you'll just get busy.

Save every scrap of paper, paperboard or cardboard you can get your hands on. Bundle it for the collectors. Then, if there is no regular collection where you live, phone the American Legion, the Scouts or the City. Be sure your weekly bundle is collected.

Urge your neighbors to do the same.



# OXFORD PAPER COMPANY

EXECUTIVE OFFICES:  
230 Park Avenue, New York 17, N.Y.

MILLS at Rumford, Maine and  
West Carrollton, Ohio

WESTERN SALES OFFICE:  
35 East Wacker Drive, Chicago 1, Illinois



## IT DIDN'T REQUIRE A SHERLOCK HOLMES

for more than 200 of America's leading printers and lithographers to find out who did the finest job of plate making, and that in the shortest possible time. It was a case of circumstantial evidence. Such jobs could have been done only by experts.

Back of this superb work was a staff of more than a hundred master craftsmen working in a plant with new, modern equipment in such wide range as to permit the rapid handling of all types of work.

Try us on one job of any kind, color process plates, black and whites, highlights, posters, line or halftone negatives or positives for machine transfer, or photo-composed press plates, albumen or deep etch for offset. We also supply color process, one color line and halftone, camera composed negatives and photo-composed multiple negatives or complete etched plates, ready to run, for letterpress.

We can effect important economies for you by supplementing your present facilities during production peaks, or by filling all your needs. Operating 24 hours a day, the utmost service is afforded, with overnight deliveries to most printing centers. You'll like our prices. Write, wire or phone your requirements.

**MAIN OFFICE AND PLANT • TOLEDO 2, OHIO  
JACKSON AT 11TH STREET • PHONE MAIN 2167**

**CHICAGO OFFICE**  
201 North Wells Street  
Phone Randolph 5383

**DETROIT BRANCH**  
Elizabeth and John R  
Phone Randolph 9122

**NEW YORK OFFICE**  
148 West 23rd Street  
Phone Chelsea 3-5309

• WE DO NOT  
OWN PRESSES

*Graphic Arts Corporation of Ohio  
MAKERS OF FINE PRINTING PLATES  
TOLEDO - NEW YORK - CHICAGO - DETROIT*



## MAY WE COME IN?

This is opportunity knocking! Now is the time to get expert advice on how to set up your offset department in the reconversion period. A carefully thought out plan at this juncture will place you in a favorable position to meet the strong competition the future will surely bring.

The specialists of the RUTHERFORD MACHINERY COMPANY are prepared to give you the benefit of their wide experience . . . . gained while serving the graphic arts industry in peacetime and the Government in wartime.

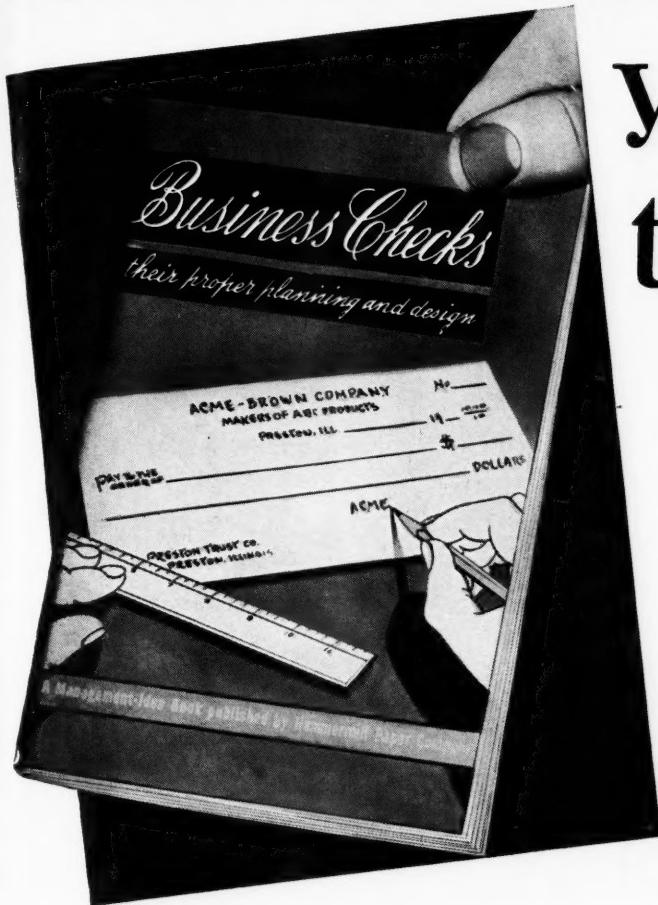
If you would like us to send you descriptive literature, or if you would prefer to talk over your plans with a RUTHERFORD representative — don't delay, drop us a line today.



**RUTHERFORD MACHINERY COMPANY**  
DIVISION • GENERAL PRINTING INK CORPORATION

100 SIXTH AVENUE • NEW YORK 13, N. Y.

If you do check printing . . .



**Do You Know the Proper Arrangement of These Eight Essentials of Good Check Design?**

1. The customer's check number . . .
2. . . . date of check and bank's transit number . . .
3. . . . name of person who is to receive the amount . . .
4. . . . amount in numerals preceded by bold dollar sign . . .
5. . . . amount in words . . .
6. . . . name of account from which money is to be paid . . .
7. . . . name, address, and transit number of bank on which check is drawn . . .
8. . . . official signature that bank is authorized to honor.

For the right answers get your copy of Hammermill's free idea-book, "BUSINESS CHECKS—their proper planning and design."

you need  
this new  
book

**...to be sure the business checks you print are planned right to do the best job for your customers.**

CHECK-PRINTING JOBS today are among the most profitable orders any printer can handle. And checks are essential right now for our civilian and war economies. But poorly designed "headache checks" that may lead to errors and costly waste of time for your customer and his bank may lead to dissatisfaction with your printing job.

This Hammermill idea-book, "BUSINESS CHECKS—their proper planning and design," gives you the specific information you need to suggest check designs that are *right*—dimensions and typographical arrangements that conform to recommendations of the American Bankers Association.

Get a copy of this book now. Be prepared for the next check job that comes into your shop. Mail the coupon.

*And be prepared to use the right safety paper—Hammermill Safety. This paper carries a name your customer knows, makes your selling job easier, is impressive in appearance, dependable in use, provides true protection.*

**Buy Bonds—and Keep Them**

**Send for it!**  
"Business Checks" is in its second printing. Send for your copy now. It's free.



**HAMMERMILL  
SAFETY**



Hammermill Paper Company, Erie, Pa.  
Please send FREE COPY of "BUSINESS CHECKS—their proper planning and design." I am attaching this coupon to my business letterhead.

Name \_\_\_\_\_

Position \_\_\_\_\_

IP-No. \_\_\_\_\_



**S**ome who read these lines will remember him—others will place him through tradition. He is a fixed character in the American background, the *itinerant compositor*.

Long before typesetting machines ever clicked he would stroll into the printing office from somewhere back East, and after an interview with the proprietor would take his place at the case. He might stay a few weeks or a few months, but he seldom took root. The glow of the Western horizon lured him onward. One morning he would be missing, and the shop struggled on with the fragments of knowledge he left behind.

*NOW AVAILABLE. Complete and comprehensive Guide Book of Essential Wartime Printing and Lithography. 64 pages (8H-x 11-) of detailed description and information on every government*



They called him a *tramp printer*. He was indeed a beloved bum, representing one of the fine arts of printing, typesetting. He was a fountain of knowledge and experience, a living lexicon. He had set books and speeches for the mighty. He spread the fine points of a great craft all over America.

The last of his kind has long been dead, but his spirit still haunts the shop, and "hand set" still bespeaks class in craftsmanship. Such pioneers helped style the whole printing business into the sales vehicle it has become today.

*public relations problem which can be aided by printed promotion. We shall be glad to obtain a copy for you . . . or write direct to Graphic Arts Victory Committee, 17 East 42nd St., New York City*

## HARRIS·SEYBOLD·POTTER·COMPANY

HARRIS DIVISION  
CLEVELAND 5, OHIO  
MANUFACTURERS OF OFFSET LITHOGRAPHIC • LETTERPRESS  
AND GRAVURE PRINTING MACHINERY • • • •

SEYBOLD DIVISION  
DAYTON 7, OHIO  
MANUFACTURERS OF PAPER CUTTERS AND TRIMMERS • KNIFE  
GRINDERS • DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS

VICTORY BEGINS ON PAPER



The path of an attacking dive bomber can be plotted . . . on a sheet of paper—and then that path can be blocked by a wire rope suspended from a balloon. With the help of paper, cities, factories, and even ships at sea are thus protected from the deadly Stuka.

Paper is playing an important role in this war and the demands of the Armed Forces, added to

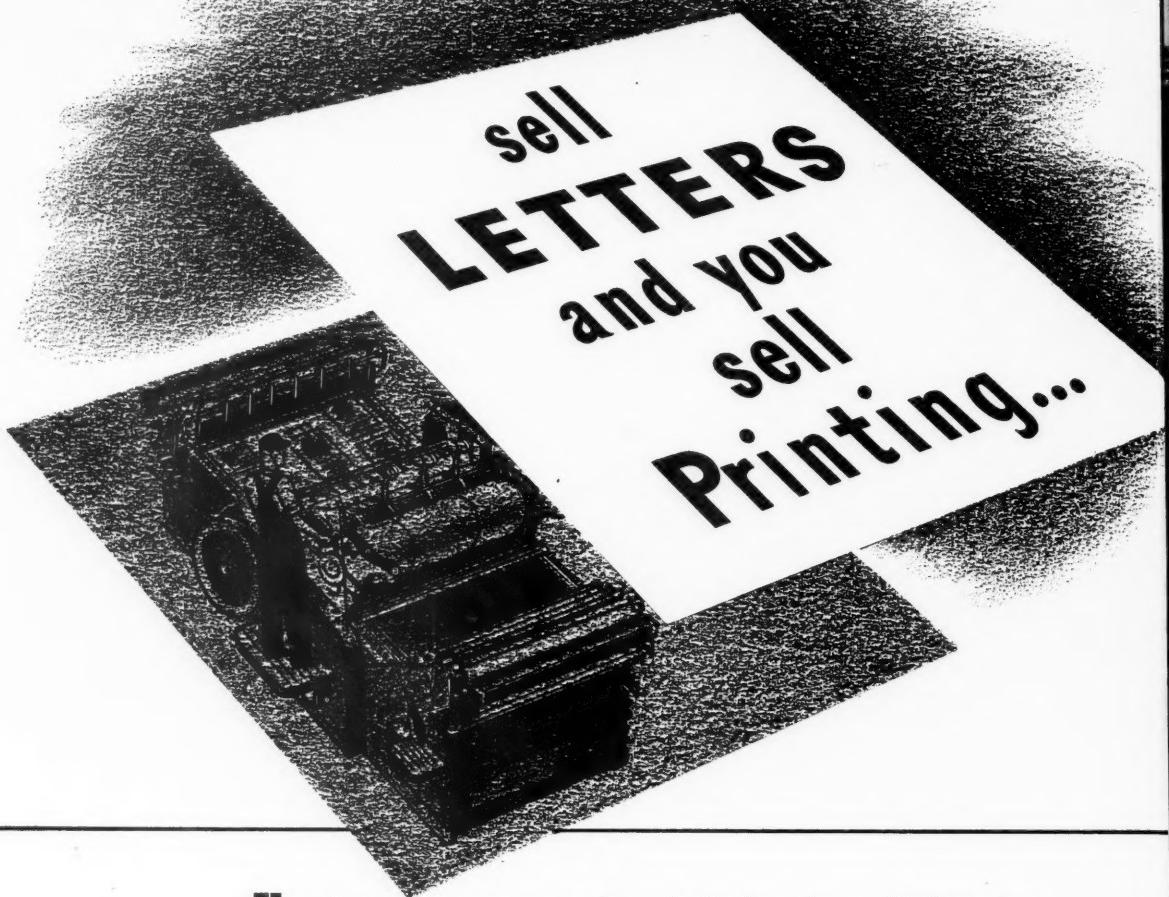
those of industry, have strained the capacity of manufacturers to the limit. Stocks of those "good papers for good business" are definitely scarce, but your Hamilton merchant will do his best to fulfill your requirements.

W. C. Hamilton & Sons, Miquon, Montgomery County, Pennsylvania . . . Offices in Chicago, New York, and San Francisco.

# HAMILTON PAPERS



For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



**Y**OU have many customers who write business letters. Perhaps they aren't fully aware of the important job that letters can do for them today. Letters can take the place of salesmen's calls — letters are personal and friendly, can explain unavoidable conditions — letters can pave the way for post-war sales — they are easy to produce and will get there quickly.

To help you sell letters, get your copy of "Let Letters Lead the Way" from your nearest Eastco Paper Merchant. And to help you to satisfy your customers and increase your letterhead printing business, use ATLANTIC BOND, with envelopes-to-match.

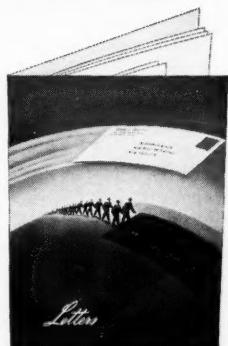
**ATLANTIC BOND • for better letterheads and better letters**



*for Best Results*

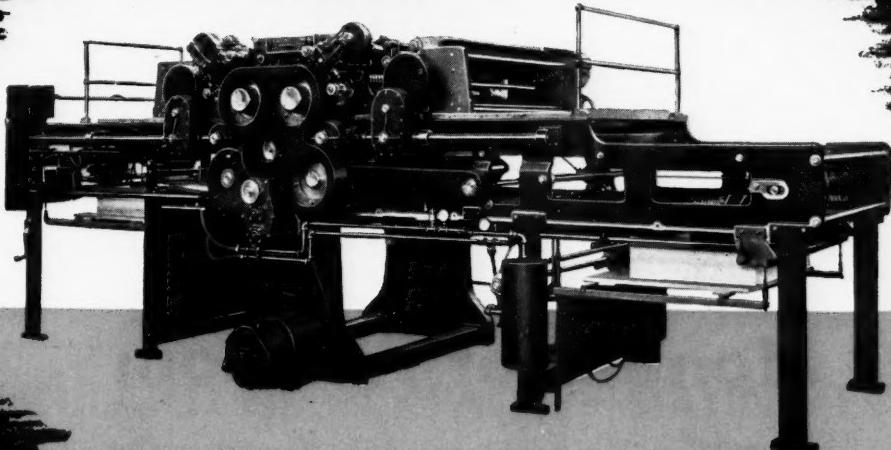
A PRODUCT OF  
**EASTERN CORPORATION**  
BANGOR, MAINE

SALES OFFICES: NEW YORK, BOSTON, WASHINGTON, CHICAGO, NEW ORLEANS



*Send for free  
EASTCO IDEA KIT*

# 91 SHEETS A MINUTE IN TWO COLORS



This Cottrell two-color rotary press prints up to 5500 sheets an hour

In two colors — better than 91 sheets a minute.

Net production figures as reported to us are greater than the actual running speed of any other two-color letterpress unit.

Ink savings of up to 20% over flat bed presses

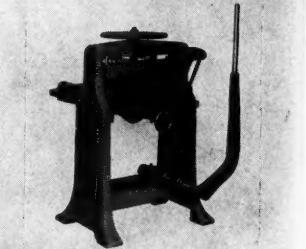
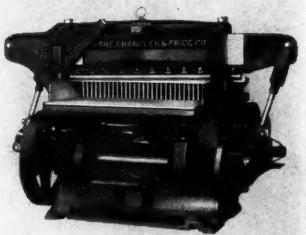
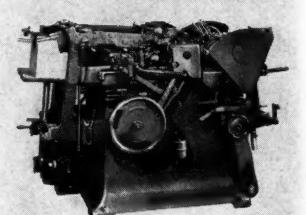
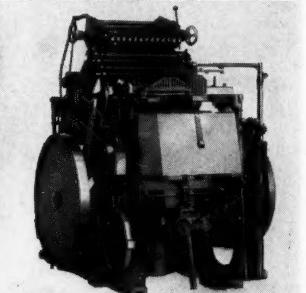
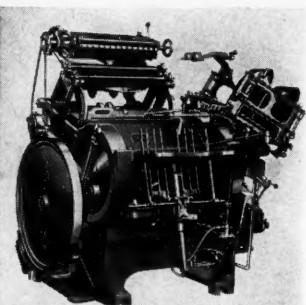
have been reported by users.

Cottrell

**C. B. COTTRELL & SONS CO.**

WESTERLY • RHODE ISLAND

New York: 25 East 26th Street • Chicago: Daily News Building,  
400 West Madison Street • Claybourn Division: 3713 North  
Humboldt Avenue, Milwaukee, Wis. • Smyth-Horne, Ltd.:  
Chipstead, Surrey, England

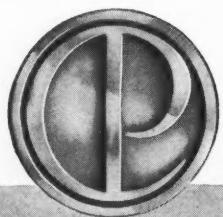


## Pioneer of Freedom

**G**REAT have been the advances in the art of printing since the 16th century when the wooden hand press was used.

Today the printing press is playing an important role in the fight to maintain the democracy which it has been so instrumental in creating.

When Victory is won, Chandler & Price presses will be manufactured again for unrestricted civilian purchase. Right now our facilities are devoted almost entirely to the production of materiel for war. C & P printing machinery is manufactured only upon government approval. But our service and parts departments are ready and able to help you keep your C & P presses and cutters in operation. Inspect them frequently...lubricate them properly...keep them clean...anticipate repairs and make them promptly . . . and let us have your inquiries for advice and suggestions.



**THE CHANDLER & PRICE COMPANY**

CLEVELAND, OHIO

*Builders of Printing Equipment for more than 50 years*

THERE'S CERTAINLY A WORLD OF DIFFERENCE  
BETWEEN THE SELLING PEOPLE ARE DOING  
NOW AND THE SELLING THEY'LL BE DOING LATER.  
TO HELP MAKE THIS TRANSITION AS EASY AS POSSIBLE  
WE'RE SERVING ALL THE FRIENDS OF MAXWELL  
BOND AND MAXWELL OFFSET TO THE VERY LIMIT OF  
OUR WAR-REGULATED CAPACITY—STAYING EVER-  
LASTINGLY ON THE JOB OF MAKING AND SHIPPING  
EVERY BIT OF PAPER POSSIBLE.

MAXWELL

*Bond & Offset*

THE MAXWELL PAPER MILLS • FRANKLIN, OHIO



**T**

HIS LITTLE MORTAR lobs a murderous shell. It is so light that it can be easily and quickly transported wherever it is needed and is thus one of liberty's most formidable weapons.

Wytek Ledger offers similar benefits. Thanks to special ingredients—it is as tough and rugged as they come. And it provides this strength without excess weight or bulk.

Specify Wytek Ledger. But the FIRST specification is to buy War Bonds. Increase your payroll deduction for bonds—or go deep in your pocket for extra bonds every week. They are the return-trip ticket for the millions that we love.

• • •

**WYTEK SALES COMPANY, DAYTON, OHIO**

**Wytek**  
**Ledger**



## Face-to-face with facts

BOTH YOU and your customers are business men. It would be good business for you to get together. Let them tell you what they are "cooking up" in *their* postwar printing plans. Only then can you decide what letterpress capacity you'll have to provide.

What *kinds* of printing are your customers now preparing for after V-Day? How much of it will there be? That alone will tell you whether to add offset lithography to your equipment, and what kind to buy.

Only when you *know* both your customers' postwar demands and the facts about your

present press capacity in terms of production-hours, can you begin to plan soundly for tomorrow's printing.

Only *facts* count. As business man to business man, we'd like to help you find those facts. Practically every business decision you have to make must be based on them. The ATF PLAN to help printers to plan will enable you to put to businesslike use the essential data about your market and your shop. The man who represents ATF will be glad to supply you with one without charge, or you can write to us direct.

# ATF

AMERICAN TYPE FOUNDERS • 200 Elmora Avenue, Elizabeth 8, New Jersey

When Writing to Advertisers Please Mention THE INLAND PRINTER

Prominent Users of Strathmore Letterhead Papers: No. 53 of a Series



## *Is your letterhead "ON THE BEAM"?*

Every two minutes throughout the day and night, from some airport in the United States, or Canada, or Mexico, an American Airlines Flagship takes off on a flight, vital today to winning the war. Tomorrow the Route of the Flagships will play an increasingly important part in the peacetime world.

American Airlines letterhead, on fine Strathmore paper, expresses the position and power of this great company. Your letterhead, too, should be "on the beam"...should get your story home. Today, when lighter weight paper must be used, quality is paramount. The Strathmore watermark is your assurance of that quality.

*Strathmore Papers for Letterheads: Strathmore Parchment,  
Strathmore Script, Strathmore Bond, Thistlemark Bond,  
Alexandra Bond, Bay Path Bond and Alexandra Brilliant.*

**STRATHMORE** **MAKERS  
OF FINE  
PAPERS**

Strathmore Paper Company, West Springfield, Massachusetts

**PAPER IS PART OF  
TODAY'S  
PICTURE**

Current Strathmore advertising points out how essential paper is to the war effort, features leading industries that use Strathmore in their Victory programs, stresses the point that good letterheads help maintain the reputation every firm is guarding today.

★ ★ ★

This series appears in:

**FORTUNE**  
**TIME**  
**BUSINESS WEEK**  
**UNITED STATES NEWS**  
**NEWSWEEK**  
**FORBES**  
**ADVERTISING & SELLING**  
**TIDE**  
**PRINTERS' INK**  
**SALES MANAGEMENT**

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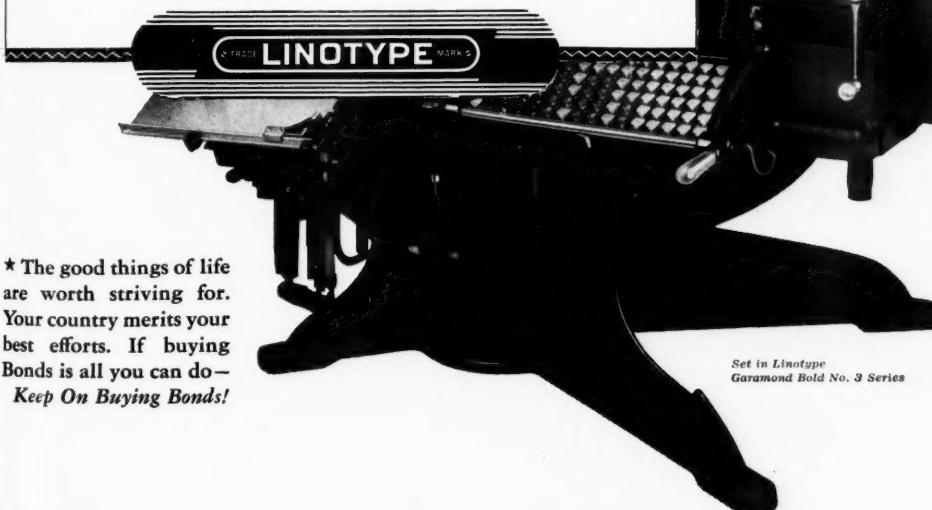
# *POST WAR and MOST WEAR*

Plans for replacement or expansion should consider *first*, the production problem and its solution in terms of the exact equipment needed; and *second*, its dependability through the years of its probable useful life.

In the composing room, whether for straight matter, display, or a combination of both, a new *Blue Streak Linotype* invariably does five things: it assures greater production; it effects actual economies; it permits closer schedules; it reduces the number of units through added capacity; it provides increased flexibility through its modern features—all of which add up to *production satisfaction*.

And when it comes to wearing qualities, users agree that the Linotype "stands up."

Now is the time to talk things over with your Linotype Production Engineer. His experience, combined with the abilities of the technical organization at Linotype headquarters, are at your service.



Set in Linotype  
Garamond Bold No. 3 Series

\* The good things of life  
are worth striving for.  
Your country merits your  
best efforts. If buying  
Bonds is all you can do—  
*Keep On Buying Bonds!*



FROM OUR HERITAGE of the bounteous first Thanksgiving in the brave new world of our Pilgrim fathers may we summon belief in secure and abundant Thanksgivings to come—Thanksgivings gay with football games and families together once more . . . tangy with the scent of chrysanthemums, redolent with the sage and onion in the traditional golden-brown bird . . . in the serene harvests of peace

Photograph by Kaufmann-Fabry

# THE INLAND PRINTER

THE LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES • PUBLISHED BY TRADEPRESS PUBLISHING CORPORATION • J. L. FRAZIER, EDITOR

November, 1944

## Will Trade Plant Services Lessen Composition Worries?

*Set it up yourself or send it out—  
which is the better way to keep*

*customers satisfied with good service and dependable quality, at the right price? • By H. V. Downing*

**K**EPPING all the customers happy and making a living is the usual aim of a sensible commercial printer. Quality of craftsmanship has an intrinsic value to him, for a man must have pride in his work. Yet the printer is a practical person; service and the right price are foremost in his thinking. When printing a broadside, no one has time to sit down and carve out a most perfect type face and later space it beautifully enough to keep a photostating posterity happy.

So, when considering the efficient methods of operation, both time and money are out front, with an exhibition-piece quality running a poor third. And in plotting efficient operation, first there is the question of whether it is more profitable to have your own composing room or to buy your composition from trade typesetting plants.

### COMPOSITION SEPARATE BUSINESS?

Should typesetting and printing be two specialized operations? Or should composition be a step in the job that is handled entirely in one plant?

One printer will say: "The composing room is just as much a part of our business as any other department. We are printers—printing is what we sell. This includes the complete service on the job—design, typesetting, presswork, binding, and, frequently, the mailing."

And the typographer will answer: "It seems practically impossible for any one person to be a specialist in typesetting and printing both. Ad-

vertisers buy photographs from a photographer, engravings from an engraver, artwork from an artist—why not buy all typesetting from a typesetter?" And the typographer points out that advertising agencies are becoming increasingly type conscious and less willing to accept just any type face a printer happens to have.

### BENEFITS OF TRADE COMPOSITION

From an informal and impartial survey, THE INLAND PRINTER learned that this is not a question that can be answered with a flat yes or no. What the answer will be to an individual printer hinges on a number of factors. In this issue we consider the advantages that various plants have found in turning over their composition to outside trade houses. A later article will present the advantages to a plant of running its own composing room.

Few of us being in business solely for the exercise or to bestow our genius upon the world, the element of cold hard cash is always in the foreground. Is buying composition sensible from the financial standpoint? The comparatively small printer will say that it is. He could never expect to own the vast resources that are his to use when he buys composition, unless he is a specialty printer with few requirements. If he is a book publisher, let us say, he can do his own composition profitably, for his work will require few type faces.

As to the dollar angle in a larger plant, Mr. C. A. Armstrong, of the

McCormick-Armstrong Company, of Wichita, Kansas, which does most of its own composition, says:

"Operating on a service basis as we are, one of the important problems is to keep close check on our actual costs, which, of course, are affected by the large investment in equipment. A printer who operates composition machines is not at all safe in taking average figures for his costs, which someone else may have prepared. In our case, we know that the costs on our class of work run higher than they would for the ordinary run-of-the-mill composition; and knowing this, we charge accordingly to cover the excess cost.

### ONE SHIFT UNPROFITABLE

"I have long been of the opinion that no printer can afford, from a cost standpoint, to operate one or two machines on a one-shift basis unless he is in a position to charge quite a bit more than the usual prevailing prices. The investment, the idle time, the expense and time of upkeep and repairs would make it more profitable to buy from a trade composition plant.

"If the problem concerns the average run of machine composition, minus the element of the constant demands for variety and quick service, we are inclined to believe that any printer operating a small plant will do better to buy outside. If volume increases so that several machines are required, we believe that the breaking point between the two methods can only be determined by accurate cost figures."

And Mr. Armstrong also states: "We have been on both sides of this situation; and if the nature of our work should change radically, we might again be on the other side from where we are now."

#### LARGE INVESTMENT IN MATS

The McCormick-Armstrong Company has built a line of business "serving largely a limited number of exacting customers," and is at a big distance from any completely-equipped trade composition house. Mr. Armstrong mentioned the wide variety in the required type faces, which calls for an abnormally large investment in mats. The work also calls for many last minute alterations and changes in the style that would be difficult to handle if the composition were done in another plant. The company operates three thoroughly modern slug machines as well as doing considerable Monotype work. The slug machines are "crowded to the limit during this war period."

One printer (George R. Hubbard, Jr., the president of Hubbard, Incorporated, of Bridgeport, Connecticut) says that his experience as a compositor in a letterpress shop caused his decision not to operate a composing room in his own plant, a decision to which he would cling even with composition requirements that were ten or fifteen times larger.

#### COST IS KNOWN FACTOR

"When I quote on or bill a job," he says, "I know what my composition cost *actually* is. I don't feel this is true in the case of the great majority of the plant-owned composing rooms, except possibly in the very large plants in which accurate cost records are maintained. I feel that in most cases the printer guesses at his composition figures and loses money. It would be interesting to know just what percentage of the printers in figuring the composition costs include the cost of distribution. The time consumed in hunting for a letter or two that may be in some standing form somewhere (they are never where you think they are) in order to complete a job is often times astounding.

"New type faces (which prior to the war were coming out with the regularity of your morning newspaper) are another nightmare for the printer who does his own composition. The trade composition plant can afford to keep up to the minute because dozens of shops are using its type. The printer can't afford to because he's apt to invest several hundred dollars in a complete new series plus new cases, stand, and

other equipment, and use that face but a few times a month. You can not show a profit there, especially when, like the automobiles, his new type is 'dated.' He can't continue using a 1935 style when his competitor is using a 1944 face from the trade plant."

Going on to the question of service, a broad and sensible answer is given by R. M. Spencer, who is president of the Davis Press, Worcester, Massachusetts, which owns a full composing room and also buys from trade composition plants.

#### "FARMING OUT" IS PROFITABLE

"We have found and are finding out increasingly each day that the hope for continued existence and success of printers is to avoid the slavish turtle-like formula which says, 'I can do it in my own house.' While we operate only a letterpress plant, we sell *with equal readiness* gravure, offset, silk screen, stencil work, hand coloring, and photographic reproductions. We find that we can better serve our customers

and at the same time better serve ourselves by being ready and willing to coöperate on any problem of graphic reproduction which comes into our customers' hands.

"This is our reason for being neutral on the question of trade plant versus 'in plant.' We believe that with sound management there is no place for a battle between the two."

#### SPECIALIZE YOUR FACILITIES

Like the Davis Press, most companies have some composing room facilities, even though they be only a hand composition machine and lockup, or have machine composition and buy their overflow or special composition from trade plants. This practice works for Higgins-McArthur Company, Atlanta, Georgia, according to Richard N. McArthur.

"We set the display by hand from foundry type (also a few cases of Monotype display faces) and we do the makeup. We have the cases of foundry type to match the linotype faces we use most of, and where there is only a paragraph or two to



## Response of Mr. Goudy

WHEN a Medal of Honor is awarded by the Faculty of the School of Journalism and the Curators of the University of Missouri it would seem that the decision must have come only after careful investigation on their part as to the character of the service made by the person to whom the honor is given. In accepting, therefore, the findings of their investigation (and without questioning their judgment) I wish most sincerely and emphatically to express my appreciation of the high honor tendered me. It is difficult for me to think and speak at the same time, as I find that usually when confronted by a distinguished gathering like this, when my legs stand up, my brains sit down, and I beg that you will allow me to read from my notes so that even if I should cease thinking I can still go on speaking.

When printers first began to use my types I occasionally was asked to speak to printing organizations about my work. My wife insisted that I should not read what I had to say and I always promised that I would speak freehand, as it were, but unfortunately I most always kept that promise in the same way that a certain bishop did when he attended a reception in his honor. He was asked, "Bishop, will you have a cocktail?" "No," he said, "for three reasons: first, they don't agree with me; second, I promised my wife I wouldn't take one; and third, I've already had three."

In the first place I trust that this medal is awarded more for my constant efforts to make reading easier than mere recognition of personal achievement. With this hope in mind it may not be out of place to speak briefly of the motives underlying my work. I have no illusions as to what I set out to do and I confess to a feeling of pride for the rather considerable volume of work that I have been able to do in spite of the fact that I did not begin my work in type design professionally until after my fortieth birthday; I am proud too that some of my types have had an acclaim during my lifetime which never was accorded some of the great types of the past during the lifetime of their designers; and I am especially proud that my artistic conscience fears neither the accusing fingers of the ghosts of past designers nor accusation of plagiarism by those now living. In short I have endeavored to seize upon the essence of the work of earlier craftsmen to intensify my own craft, yet I maintain that I have never allowed myself to be enslaved by tradition, nor have I imposed on my own productions the superficialities of the past. I am particularly glad that the vagaries of the faddist have never had even a casual interest for me. My constant aim has been the wish to create types of distinction, types that would be dignified and legible, beautiful too, and to avoid in them any fantastic exhibition of preciosity and always with no thought of personal acclaim.

I accept this award with humility and thanks, with the hope that in some degree I have measured up to what has so kindly been said of my work.

*One of the 1944 University of Missouri Honor Awards for Distinguished Service in Journalism was made to Frederic William Goudy. His acceptance was made in these words.*

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an advertisement or announcement, letterhead, or small bit of straight type for any job, we hand-set it.

"On jobs not calling for our kind of talent in typography, such as Lino-Tablet forms, we have trade plant makeup. We use all three of the trade plants in our town and the cost averages less than \$1,000 per month. We could not possibly operate machine equipment in our own plant for that.

#### RUN-OF-MILL WORK COSTLY

"It would mean finding new floor space, buying two or more machines and many, many magazines and fonts of matrices if we gave a service at all comparable to the twenty machines running in day-and-night trade plants—also a good modern furnace, another saw, more galleys and more storage cabinets, another dumping bank, metal trucks, cost of floor space, interest, depreciation on machines and a big depreciation of metal, too—repairs, heat, lights, power, insurance—two or three operators on the payroll, and night operator-workers, too, if we maintained the fast deliveries that we now get and give—also a man to take care of the metal. And what about a machinist? Do you think we could get a capable machinist-operator? Maybe so, maybe not.

"We know just how it would work out. In a little while we'd be working for the machines—out hunting publications and other cheap stuff at cut-rate prices, just to keep the darned machines busy. As it is, the machines in the trade plants work for us. *We do not buy composition until after we have sold it.*"

While using the services of trade composition plants, many printers retain control over the quality.

#### DO OWN MARKUP AND MAKEUP

Peter P. Hausher, of the Maneke-Hausher Printing Company, Tulsa, Oklahoma, says. "We do not leave much up to trade plants outside of furnishing the type set. Measures and type faces are all marked by us and we do our own makeup, for we feel that we get a better job when we do it ourselves."

In the same vein, A. J. Weinsheimer, president of Magill-Weinsheimer, Chicago, states: "Despite the fact that we place our composition with trade shops, we maintain two proofreaders and copyholders for the day and one for the night shift, having found that it does not pay to accept the proofreading done by the trade shops. This company finds that it is able to give better service by contracting for outside composition, and that doing its own would

be too costly. It uses the services of more than one trade shop, according to cost and quality of the job.

"We do not feel that the quality rendered by a trade shop is as good as we could render ourselves—however, with us, it is strictly a matter of service."

Other indications, both favorable and unfavorable, of the quality of work turned out by trade plants include such comments as those following. (Surprisingly, trade plants of large cities receive as much criticism as those in smaller places.)

"Regardless of where the work is done, we maintain our control over the quality. Much of the type which we have set in trade plants is used by us in our own plant, so that in

### **Advantages of buying outside composition are emphasized in this article. A presentation of the other side of the question, giving sound reasons for inplant composition, will appear in our December issue.**

the end our own trained compositors hold our standard of quality."

From Cincinnati: "Considering dollar volume, we could not possibly employ the skilled compositors they employ in these trade plants, hence we could not expect the same level of craftsmanship."

#### GET LAYOUT SUGGESTIONS

From Bridgeport, Connecticut: "I have had innumerable hours saved (and the appearance of many jobs improved) by allowing the trade comp's typographer to suggest layouts and proper type faces for jobs. Everything being equal, the artistic selection of type styles and their proper arrangement always makes the difference between mediocre and fine printed pieces. Few are the printers who can employ the services of a compositor able to set a job and have the results as good as those coming regularly out of the trade plants."

From Milwaukee, Wisconsin: "The question of quality, while it is a consideration, has had no bearing upon our decision as we find that the trade houses, possibly because of their specialization, always give us satisfactory results."

So it would seem that this practice is approved, by those who fol-

low it, because the cost is known; practically all type faces, borders, and decorative material in common use are available; the work is done by skilled craftsmen, with a layout and design service; and the time required is kept to a minimum.

Concerning the time element, H. A. Gerlach, I. S. Berlin Company, Chicago, says: "Very few commercial printing plants have ever been able to achieve the efficiency of the service of trade composition plants." Mr. Gerlach also points out that style being one of the main things a trade plant sells, it has to keep up with the trends.

#### PREDICTS INCREASING TREND

Will the plant's own composing room be altogether abandoned, as John E. Hennegan, the president of the Hennegan Company, Cincinnati, among others, predicts? He says:

"We had what seemed to be adequate facilities in our composing room ten or more years ago. We saw the trend changing locally, as far as our business was concerned, in 1930, and found that we could not render adequate typesetting service to our customers on jobs which we were going to print. Our type was becoming outmoded and our limited number of compositors had certain styles, with the result that our typography was very mediocre.

"We decided at that time to reduce the size of our composing room and began to purchase our typography from the trade composition houses. In this method, we have had the multiple advantages of getting modern faces of type, wide variety, and last but not least, proper specifying of type by the layout man at the trade composition houses which assures us of not only good balance, but proper fit.

#### PRINTING IS PRIMARY FUNCTION

"We are of the strong opinion that a printer's primary function is to print the job rather than to be responsible for typography, and with this thought in mind, we feel that the next big step will be the practice of some large advertisers at the present—specifying their type and then dealing directly with the trade composition house, or having the trade composition house specify by dealing directly with the advertiser. In our lithographing work, our orders are coming to us with art and all type prepared by the advertiser, which reduces the time necessary to get the jobs into production.

"From all the present indications, never again will we go back to our old method of attempting to be self-sufficient in our typography."

# **Simplified Cost System Introduced**

**International Trade Composition Association shares results of its twenty year search for most convenient method of keeping plant records**

- AFTER TWENTY-FIVE YEARS of continuous operation, during which time intensive work in cost finding has been carried on, the International Trade Composition Association has this year presented its members with a "Silver Anniversary" booklet of the Simplified Cost Finding System for trade typesetters. This is a condensed version.

There are six steps: 1. Make out a docket or envelope for each job. 2. Get a record of what each employee does each day. 3. Summarize

how to use the Job Docket or the Instruction Envelope.

To begin with, this envelope provides a central place for filing of copy, proofs, customer orders, and other records. It may be used as a cost ticket in smaller plants where the percentages of productive time may not be considered essential, or where no time clock or other employee records are kept.

Every printer is familiar with the job envelope, the only difference in this valuable instrument being in its size and the completeness of the instructions to the plant.

In the small plant, this job envelope follows the job, and the time of each employe is marked on it. These listings are later summarized in the office and used in billing. The invoice number is placed at the bottom of the envelope, and the office copy of the invoice is filed in numerical order, giving a convenient cross-reference.

In the larger plants, the accurate recording of productive hours demands that each employe make out a daily time ticket. This enables the office to transfer all time charges to the proper time tickets each day.

To meet this need, the I.T.C.A. system includes two suggestions for employees' daily time tickets. (See the following page for these and other forms.)

To implement the daily time records, and put them into shape so that the executive in charge can interpret their meaning, monthly and weekly time summary sheets are suggested by the I.T.C.A. system.

The monthly summary is simply a listing by days of the productive and non-productive hours.

The weekly summary carries a list of the employees in the various departments, together with a record of their daily productive and non-productive hours for each day in the week. By adding the horizontal listings, it is possible to find the number of productive and non-productive hours each week for each man.

If the vertical columns are added, the productive and non-productive hours for each department can be found, and from that it is a simple matter to arrive at the percentage of each. From that point on to hours and percentages for the whole plant for a week is but a short step.

**Form 1** in the I.T.C.A. System is a simple job envelope which may be used as a cost ticket.

the time for which you pay. 4. Show where your cash in bank goes each month. 5. Distribute your annual fixed charges equally each month. 6. Divide the total production time into total cost—giving cost per month.

This system is so simple that even a one- or two-man shop can take the time to keep it in operation—if you are using any kind of a book-keeping system, you must already be taking at least three of the six steps listed above.

While the I.T.C.A. Simplified Cost System is primarily for trade composition plants, it is practical for any composing room and, by adding a few details, will cover the needs of a complete printing plant. It is not set up in competition with other systems; on the contrary, it merely contemplates a simple beginning to complete cost accounting when it is required by an expanding business.

**Breaking the system down into its six steps, the booklet first explains**

The cash disbursement sheet, the fourth step in the I.T.C.A. system, is a record made in the same manner as in the ordinary cash book, except that items are charged to departments rather than to expense accounts such as rent and electricity. Expenses affecting all departments are charged to general administrative, with items applicable to a specific department charged to it.

All yearly expenses, such as taxes, insurance, and depreciation, are entered in the general ledger and a monthly proportion included in the schedule of fixed charges. For the simplest calculation, each month is charged with a twelfth of yearly totals on each item. Any expense item that does not fluctuate according to the volume of business should

NAME	JOB DOCKET	No.			
DATE	DATE	PERMITTED time 26 QUOTED			
TODAY 11 AM					
CUSTOMER:	James Hunting Co., 600 Bay St				
NAME OF JOB:	Smith Radio Corp. Price List				
DESCRIPTION:	At 1492 Sample - Comp only				
OPERATOR OR MACHINERIES	TYPE	SIZES	HAND TYPE		
Jackson	S 6	7 8 9	M 10 11 12		
Brown				24-17 30-8 Nicks	
				Heads	
JOHNSTON C. MACHINERY CO.	JACOBSON	48-8			
	Hanley	7	METAL .452 LBS	.5	6.20
			METAL .452 LBS		
			LAYOUT .3 HRS	.25	.75
			READING .2 HRS	.25	3.00
			OUTSIDE PURCHASES		
			ESTIMATING		
			MISCELLANEOUS 2.00 HRS		1.00
			7.75 HRS		15.25
JOHNSTON C. MACHINERY CO.		TOTAL 12.25		TOTAL 27.90	
ITEM	DESCRIPTION	Amt	Total		
440116	- Smith Radio Corp. Price List Comp Mach 1492 S. 16	21.00 6.20	27.90		
				INVOICE NO.	

**Form 1** in the I.T.C.A. System is a simple job envelope which may be used as a cost ticket.

**Form 1A is designed to meet job envelope needs  
of plant which desires more complete records**

be on the fixed charges form. Actual payment of these items is charged in cash disbursements to the general ledger, to be written off to profit and loss when the books are closed at the end of the year.

Insurance and taxes, such as unemployment and old age, that must be paid weekly or monthly, should be charged against the proper department on the cash disbursement sheet.

The final step of the simplified method, the cost summary, includes cash disbursements, fixed charges, and unpaid wages. It includes, too, the total possible hours that could be productive from the wages paid, hours that were sold, cost per hour, and percentage of productive time.

At the bottom of this sheet, the monthly cost summary may include the cumulative figures for the year to date.

**Form 3-A**      **I. T. C. A. SIMPLIFIED COST SYSTEM**

**Individual Record of Productive and Non-Productive Time**

Week of June 5 to June 10, '44

EMPLOYEE	Mon. 5	Tue. 6	Wed. 7	Thur. 8	Fri. 9	Sat. 10	TOTAL							
	+	-	+	-	+	-	+	-						
Dept. "A"---MACHINE														
Elliott	7.3	.7	8.0	- 7.4	.6	11.0	- 7.6	.4	40	-	45.3	1.7		
Roberts	7.4	.6	9.4	1.6	7.0	1.0	6.9	1.1	7.5	.5	40	-	42.2	4.8
Smith	11.0	-	8.0	-	7.4	.6	8.0	-	10.4	.6	3.7	.3	48.5	1.5

CASH DISBURSEMENTS									MONTH	May 1944
DATE	NAME	DESCRIPTION	CHECK No.	CASH CREDIT	GENERAL LEDGER DEBIT	GEN. ADM. DEBIT	DEPT "A" DEBIT	DEPT "B" DEBIT	DEPT "C" DEBIT	
May 1	Bryton Trust Co	Rent	1	75.00		75.00				
	John Smith	Notes Payable	2	50.00	50.00					
2	Minotype Co	Repairs	3	287			587			
3	Salaries and Wages		4	326.50		118.00	86.50	412.5	83.75	
5	American Ins Co	Truck Ins.	5	50.00	50.00					
8	City Treasurer	Business Tax	6	150.00	150.00					
	Bytton Garage	Cottage	7	82.3			82.3			
	Taxis	State Hwy Corp	8	16.32			5.72	4.32	2.06	4.19
				0.20			5.20	3.20	1.20	3.56

COST SUMMARY					MONTH	May 1944
	GEN'L ADM.	DEPT. "A"	DEPT. "B"	DEPT. "C"	TOTAL	
1 CASH DISBURSEMENTS	370.05	223.32	106.79	187.03	987.19	
2 DEPN., TAXES & INS.	13.80	16.66	4.16	8.33	114.95	
3 UNPAID WAGES	30.00	24.00	12.00	24.00	90.00	
4						
5						
6						
7						
8 TOTAL EXPENSE	485.85	263.98	122.95	219.36	1092.14	
9 DISTRIBUTION OF GEN'L ADM. % 0.1%	211.55	98.51	175.79			
10 TOTAL DEPARTMENT EXPENSE	475.53	221.46	245.15	1032.74		
11 POSSIBLE HOURS	310.6	177.5	285.1	773.2		
12 CHARGEABLE HOURS	191.0	72.9	160.2	424.1		
13 COST PER HOUR	2.49	3.04	2.46	2.57		
14 % PRODUCTIVE TIME	61.5	41.1	56.2	54.8		
15						
16						
17 5 Months to Date						
18 Total Department Expense	2486.22	1165.42	1962.29	5613.93		
19 Possible Hours	1261.1	884.6	1432.8	3878.5		
20 Chargeable Hours	957.5	398.7	799.2	2155.4		
21 Cost per Hour	2.59	2.93	2.45	2.60		
22 % Productive Time	41.3	45.1	55.8	55.5		

These are the remaining forms in the I.T.C.A. Simplified Cost System. Form 3, of course, has a space for each day of the month, and Form 3A has space enough to list the employees in each department in the plant. The use of all these simplified forms is fully explained in the article on the preceding page.

# Good Copy—Core of Offset Quality

If you will follow these few simple rules, quality and profits in your offset department will show increase • By R. Ernest Beadie

• IN LINE with the comments last month about the correct preparation of offset copy, the notes that follow will be helpful to those who are not fully experienced in the offset field.

Up to this point only the basic essentials in the preparation of copy for offset reproduction have been covered. Practice will prove that there are many details which will be of inestimable production value if they are given proper consideration. The ideas below should give a basis for standard practice in the offset plant.

Care must be exercised in the selection of suitable photographs. Contrast prints with a clear definition as to detail will give best results in reproduction values. Photographs for the offset reproduction must be screened just as they are in letterpress.

All pen and ink or line drawings must be done in black India or with a similarly dense black ink, and should be on hard flat surfaced white card or board. See that all lines are clearly defined and entirely free from fuzziness. Such line drawings should be made on separate pieces of stock, in order that they may be positioned in their exact location in relation to the balance of copy. If so made they can be more readily filed and will

also be in a better condition for reuse than if they are drawn directly onto the larger layout.

A primary requisite in all the type matter for reproduction purposes is clean, sharp, and dense black proofs. This does not mean too much ink. It means just sufficient ink to give proper opacity for the camera, no

reduce to a minimum the hazard of smudging. Careful examination of all type proofs by means of a powerful magnifying glass is advocated to eliminate the possibility of defective prints in the finished copy.

The time spent in preliminary examination will be time well spent and will pay dividends in better finished jobs. Faults to look for include broken letters, fuzziness due to excess ink or pressure, smears or slurs, lack of opacity, and unevenness in the color strength all over the sheet.

If you are fortunately in possession of rubber cement, always keep the container tightly covered. This

TELEPHONE BI 0696

**R E B D**  
Offset Equipment Reg'd

464 CRAIN STREET, WEST

MONTREAL, CANADA

TELEPHONE BI 0696

**R E B D**  
Offset Equipment Reg'd

464 CRAIN STREET, WEST

MONTREAL, CANADA

Exact tracing (above) and proof of letterhead, showing how customer approval can be obtained before type is set

more. An offset job can never be better than the copy used to produce it. Offset plants can, of course, improve poor copy by spending expensive hours in retouching.

Importance of absolute cleanliness cannot be too often repeated; all proofs of the type matter for reproduction should be slip-sheeted until they are thoroughly dry, which will

will prevent thickening and consequent wastage of the adhesive. In the applying of the rubber cement it is more economical to use a palette knife than a brush.

When the copy calls for a positive block of lettering (sometimes designated as reverse color type—white letters on a solid background) avoid those type faces having thin lines.



Good example of flat, lifeless prints which are definitely unsuitable for reproduction



Having all tone values, this print should with good handling reproduce very well



Drawing at top would have to be printed with little ink to prevent fill in. Clean detail of the ship lends itself to good reproduction

# OFFSET

## Offset Technique Made Exact by pH Control

By R. Ernest Beadie

In 1933 a very prominent letterpress printer, with some twenty years of experience in that field, decided to install offset equipment to help take care of the demands being made by several of his customers. He made this move, not because he had any faith in the process, but because: "If that's the sort of job they want, we'll give it to them."

Then, in 1937, after less than four years acquaintance with the process, he stated that the offset or offset lithography would never amount to very much because it is not an exact science. The Lithographic Technical Foundation was at that very time in the midst of experimental laboratory tests which were to prove his statement entirely erroneous.

The important part played by the chemical ingredients used in photo-mechanical platemaking and in our modern offset press operation had long been realized; but the control of these elements while being used was something else. Only a few years ago did the industry get the entire story of what happens and what to do about it. The benefits of the findings of the Foundation are available now to those contemplating the installation of offset equipment to an extent never before experienced by even the most versatile lithographic technicians.

### TREND IS TO ACCURACY

The function of the press dampening solution has for long been known, as was the fact that all acid solutions of this nature may and quite frequently do injure the printing images on the photo-mechanical type of press plate. Today more and more offset pressmen are forgetting their old "hit or miss" methods of determining the strength of the damping water in favor of the simple and accurate one now available.

The following information from the Lithographic Technical Foundation should be found instructive and interesting: "When the Foundation's Research Laboratory made its exhaustive tests of bichromated al-

Although it has proved its value and been widely adopted in many plants, there are still some lithographers who hesitate to install and use pH methods because they feel that its application requires the services of trained experts. Such misapprehension should not exist, since it is almost as easy to make pH determinations as it is to make measurements of the rise and fall of the temperature in solutions. These pH determinations can be readily and accurately made by any intelligent plant foreman.

The standardization of a plant's processes is fully accomplished only through the establishment of positive controls of every factor. Such standardization in photolithography emphasizes the importance of acidity and alkalinity control, or, more specifically, pH control.

bumin plates, it found that the pH of the fountain solutions being used on thirty different presses ranged from a pH of 2.2 to one of 7.4. Laboratory tests had already proved conclusively that the albumin image starts to break down as soon as the acidity of the fountain solution exceeds that indicated by a pH of 3.6.

"As a result of these investigations, a reliable measuring device known as the 'pH Slide Comparator' was made available to the industry. It is now possible to ascertain in a few moments the actual acidity of the fountain water (or any chemical solution used in the industry) following which correct adjustments can be made." (See pages 77 and 78 Research Bulletin No. 6, of the Lithographic Technical Foundation.)

### MAKE ALL OPERATIONS STANDARD

While many of us will debate the exactitude of the science of offset, none will contradict the statement that it is a very exacting, even if it is not the most exacting, branch of the graphic arts. It should be readily apparent that all aids for standard-

ization in methods and technique should be taken advantage of, and it is on this basis that this article is being presented, for the guidance and information of those who, while seriously thinking of "going into offset," know little of the process.

Perhaps the information given herein will be of benefit to those already running offset plants.

It is recommended as a starting point that the grain on the offset plate be standard; that the counter-etching solution always be uniform; that the speed of the whirler be carefully controlled throughout the time of coating and drying the plate; that the viscosity and specific gravity of the albumin coating be maintained at same level as it was when formulated; that the exposure time be the same for all prints of the same subject; that the amperage and voltage of the arc lamps be always at the same flow or volume.

The developing solutions and deep etching solutions must remain at a given temperature, and in operation for a specified time; and the alcohol used for washing off the exhausted solutions must be at all times water free (or to use a technical term—anhydrous). It is but logical to pursue the standardization theory to the final result and apply it to all the subsequent operations, and to do this intelligently by means of the rules and equipment formulated and built for just that purpose.

### CHEMISTRY CONTROLS SUCCESS

Real standardization in the offset plant is achieved by means of a system known as "pH Control." Such a control will enable the user to know at all times the acidity and the alkalinity of all the materials needed in production, from the tap water to paper stock. Acidity and alkalinity have long been recognized as important factors in offset lithography; in fact these two conditions in the materials used in such work really are the controlling items in the success or failure of the work. It is now known that the stability of

various materials, the corrosion of metals, absorption of pigments by clays and sulphites, all depend on maintaining definite values of such acidity and alkalinity.

#### MEANING OF pH SCALE

Each of us is familiar with the Fahrenheit thermometer. On this measure  $32^{\circ}$  represents the freezing point of water. For illustrative purposes we shall assume that values

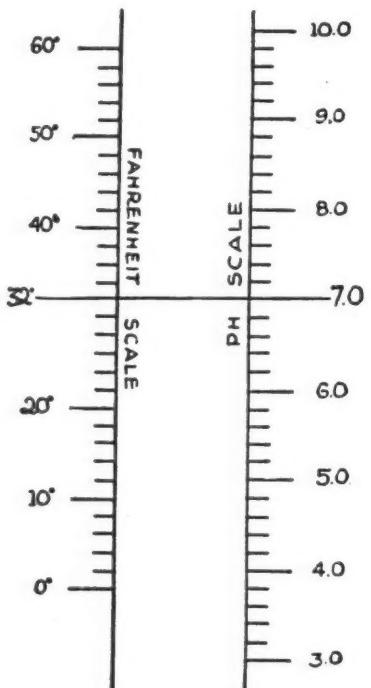


Fig. 1. Comparison between Fahrenheit and pH scales, 7.0 being point at which water is neutral

above and below this figure represent degrees of heat and coldness respectively. Thus any value above  $32^{\circ}$  represents an increase in heat, the degree of heat increasing as the numbers increase; and on the other hand any reading below  $32^{\circ}$  denotes an increase in coldness, the degree of coldness increasing as the numbers decrease.

In a similar manner the degree of acidity or alkalinity of a solution is expressed by the pH scale. Instead of being degrees as they are on a thermometer, the measurements on this scale are called pH values.

It is not necessary for a person to know the derivation of the term "degree Fahrenheit" in order to be able to read on a thermometer the degree of heat or cold. It is equally true that it is not required of the lithographer that he know the derivation of the term "pH" in order to use this method of measuring acidity and alkalinity.

On the pH scale the value of 7.0 represents neutrality, which means that if a material being tested has such a reading it is neither acid nor alkaline. Following this illustration of the thermometer, all the values higher than 7.0 denote alkalinity, the degree increasing as the values or numbers increase. All the values lower than 7.0 indicate acidity, the degree of acidity increasing as the numbers or values decrease.

The comparative similarity between the Fahrenheit scale and the pH scale is shown in Figure 1. A pH value is a number indicating the degree of acidity or alkalinity of the solution. After a few days a workman will use this term easily.

#### EXACTLY WHAT IT MEANS

For easier understanding let us say that a solution has a pH of 7.6 which means that it is slightly alkaline. If another solution has a pH of 8.2 it is more alkaline than one of 7.6. Therefore an acid, such as hydrochloric, or an acid salt, such as alum, must be added to a solution having a value of 8.2, to bring it to a value of 7.6 and larger quantities of these acids must be added to give a neutrality of 7.0 or an acidity of 6.0. Similarly if a solution has a pH of 6.0 it is acid in nature, and an alkali such as lime or soda ash must be added to bring it to the neutrality point. Still larger quantities will bring it into the alkalinity range.

In order that the workman may have a better idea of the degree of acidity indicated by various pH values, a solution having a reading of 5.0 is ten times as acid as one having a reading of 6.0. Following the same line of reasoning, the solution having a pH reading of 4.0 is ten times as acid as one with a pH of 5.0. Thus pH 4.0 indicates an acidity a hundred times as great as pH 6.0.

The same relationship holds good on the alkaline side of the scale, a solution which has a pH of 9.0 is ten times as alkaline as one with a pH value of 8.0. This is illustrated in Table No. 1, in which pH 7.0 is given the value of 1. This method of control has been so widely adopted that pH values which should be maintained in many processes of manufacture are very definite.

#### HOW ARE VALUES DETERMINED?

Since the significance of the pH values and the means for changing solutions from one value to another have been explained, all that is required for the workman to know is how to make the determinations.

In considering the determination of acidity or of alkalinity, there are two factors which must be taken

into our calculations; namely, quantity and intensity. The quantity of acid or alkali present is measured by a titration method in which the acid or the alkali is neutralized by the appropriate solution of known strength. The determination of Hydrogen Ion concentration or pH, on the other hand, is a determination of the degree of acidity or alkalinity, or the intensifying factor.

#### pH COMPARES TO HEAT MEASURE

A parallel is found in heat measurements. A determination of the number of calories or of the British Thermal Units present involves the quantity of heat, while the actual temperature recorded by the thermometer is a measure of the degree of heat or heat intensity. In dealing with heat the temperature rather than the quantity of heat is quite often the controlling factor. This is also true with acidity or alkalinity. The intensity factor, or pH value, is frequently the controlling factor, rather than the quantity of acid or alkali present.

The pH values that may be accurately measured by present methods range from 0 to 14. On the pH scale

TABLE I

pH value	No. of times Acidity or Alkalinity exceeds that of pure water (pH 7.0)
0	10,000,000
1	1,000,000
2	100,000
3	10,000 (Acidity)
4	1,000
5	100
6	10
7	1 (Pure Water)
8	10
9	100
10	1,000
11	10,000 (Alkalinity)
12	100,000
13	1,000,000
14	10,000,000

(shown above), the numeral 7 represents neutrality. This means that if the material being tested has a reading of or value represented by 7.0 it has neither acid nor alkaline properties. All the alkaline solutions and materials have pH values above 7.0, while acid solutions and materials have pH values below 7.0, the increase of acidity or alkalinity being determined as stated previously.

This scale is based upon scientific data, and those interested in pursuing its derivation further may do so by consulting text books on the subject, such as "pH and Its Practical Application" by LaMotte, Kenny and Reed, published by the Williams and Wilkins Company, Baltimore, Maryland. However, it is not

necessary to know the underlying theory in order to take advantage of this valuable means of control of acidity and alkalinity.

The LaMotte equipment for pH control is based on the colorimetric method. For measuring the pH of a solution, a series of indicator dyes, which assume definite colors for the different pH values, is employed; for example, the indicator "Phenol Red" is yellow at pH 6.8 and red at pH 8.4. Between these values the colors vary from yellow to red.

In making a pH determination, color of the solution that is being tested, after addition of the indicator, is compared with the color exhibited by solutions of known pH values which contain the same indicator. These latter solutions are known as "color standards." The pH

TABLE II

Indicator	pH range	Color change
Acid Cresol Red.....	0.2-1.8	Red-Yellow
Meta Cresol Purple.....	1.2-2.8	Red-Yellow
LaMotte Yellow.....	2.6-4.2	Red-Yellow
Bromphenol Blue.....	3.0-4.6	Yellow-Blue
Brom cresol Green.....	3.8-5.4	Yellow-Blue
Methyl Red.....	4.4-6.0	Red-Yellow
Chlorphenol Red.....	5.2-6.8	Yellow-Red
Bromthymol Blue.....	6.0-7.6	Yellow-Blue
Phenol Red.....	6.8-8.4	Yellow-Red
Cresol Red.....	7.2-8.8	Yellow-Red
Thymol Blue.....	8.0-9.6	Yellow-Blue
LaMotte Oleo Red B.....	8.6-10.2	Yellow-Red
LaMotte Purple.....	9.6-11.2	Purple-Red
LaMotte Sulfo Orange.....	11.0-12.6	Pale Yellow-Deep Orange
LaMotte Violet.....	12.0-13.6	Red-Blue

will be enabled to standardize its conditions in accordance with specific needs. In dealing with the subject of this character, the workman must first observe the requirements of his own plant and adjust conditions to fit in with these operations.

When special work is to be done, the standard conditions can be altered accordingly, but with proper control the necessary changes can be predetermined and subsequently adhered to. It must also be borne in mind that with facilities at hand for conducting pH tests, the superintendent can extend pH control to the operation of humidifiers, water supply, and other factors involved in the normal operation of the plant.

The following data has been summarized for the benefit of those installing pH control. It is obviously impossible to give definite pH values for the most successful operation of the various steps in each plant. General pH zones are, therefore, given here in the outline of the normal operations of the process.

In the preparation of the plates, if acidity of the coating solution is too great it will cause turbidity or even precipitation of the albumin. If any amount of ammonia is added to the bichromated albumin, in order to decrease light sensitivity of the coated plate, care must be taken to avoid adding too great a proportion, which would require an unduly long

exposure time. Under normal conditions the most satisfactory pH zone specification in this connection is from 5.6 to 7.6.

Considerable caution is also advocated during the etching of the plate. To serve its ultimate purpose efficiently the solution should normally be of fairly acid nature. After the plate has been subjected to this action it is essential that all traces of etching solution be completely removed, in order to avoid subsequent damage to the plate and its ability to withstand the wear and tear of press operations.

The pH tests will be found very helpful in this connection, because it is possible to test the wash water from the plate to determine when its pH value undergoes no material change during the washing operation. By this method a safeguard is established that no etching solution remains in contact with the plate surface when it is sent to press.

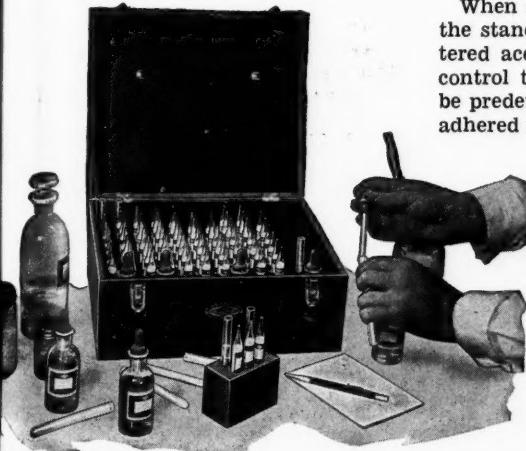
#### SOLUTIONS USUALLY VARY WIDELY

In practice it has been found that press water fountain solutions vary over a wide range of the acidity side of the pH scale. This is in direct opposition to the rules governing best operating conditions, as it has been definitely proved that these damping solutions should be maintained within a reasonably narrow range of acidity, such range to be within the limits of 3.8 to 6.0.

Control at this point enables the plate to give satisfactory production and remain in good condition even on very long runs. Excessive acidity, on the other hand, will be

TABLE III  
pH Values of Various Acids and Bases

Acids	pH value	Bases	pH value
Hydrochloric Acid.....	1.0	Sodium Bicarbonate.....	8.4
Sulfuric Acid.....	1.2	Borax.....	9.2
Phosphoric Acid.....	1.5	Ammonia.....	11.1
Sulfurous Acid.....	1.5	Sodium Carbonate.....	11.36
Acetic Acid.....	2.9	Trisodium Phosphate.....	12.0
Alum.....	3.2	Sodium Metasilicate.....	12.2
Carbonic Acid.....	3.8	Lime (saturated).....	12.3
Boric Acid.....	5.2	Sodium Hydroxide.....	13.0



Complete pH outfit, in this case the Universal outfit manufactured by LaMotte Chemical Products Company. Quotations from "The ABC of pH Control" are by permission of F. L. LaMotte

of the test solution then is the same as the pH value of the known solution, or color standard, which color it matches.

#### HELPS RESIST CORROSION

In the albumin process of photolithography the workman is almost constantly dealing with materials which are very sensitive to extremes of acidity and alkalinity. These substances will be greatly affected by the reaction of the various liquids with which they come in contact. Therefore, pH control provides an invaluable means of positively controlling these conditions within the operation, so that desired quality of presswork can be maintained.

Also, it will be found that pH control will serve a useful purpose in preventing corrosion of metal parts of the machines encountered in the passage of the work through the various operations, and each plant

the cause of swelling and deterioration of the printing image on the plate. Furthermore, corrosion of the plates and the metal parts of the press can be either eliminated or greatly prohibited by proper pH control of the water fountain solution.

Considerable importance is attached by some lithographers to the advisability of determining the pH value of the various papers used in production. It is a well known fact that the keeping qualities of paper are affected by the degree of acidity or alkalinity in their makeup. Paper stocks having a pH value close to neutrality (7.0) are reputed to have the longest life, and to be more satisfactory for use where continual handling is encountered.

#### PAPER HAS EFFECT ON INKS

It also can be pointed out that the reaction of the paper can and may have some bearing on the effectiveness of various inks. While this subject has not yet been thoroughly investigated, this mention is made as an incentive to those interested, to extend such pH tests wherever possible in order to gain more complete control of all phases of the work. The reaction of inks is one which may prove of great importance, not only as regards the effect on the finished work, but as related to drying and other factors.

In the operation of humidifiers, considerable corrosion can be prevented if the pH of the circulating water is determined from time to time. As the water is circulated through the system, adsorption of carbon dioxide from the air results, causing a corresponding increase in the acidity of the water with subsequent corrosion of the equipment and damage to the system.

#### CHECK ALL WATER SYSTEMS

This can be prevented by periodic addition of alkali to the water, so that the reaction is always maintained on the alkaline side of the pH value of approximately 7.5 to 8.0. This applies generally to air conditioning systems, and it might be of value to check the reaction of the water supply reaching the plant, in order to be sure that any variation in the results in routine preparation of solutions can be attributed to the water supply.

Complete outfits for general use are made by the manufacturers of pH control equipment.

In plants where the control is operated at night, it is recommended that a daylight lamp be installed and used for both day and night operation, so that all the pH tests are made under uniform illumination.

# The Typographic Scoreboard

## Subject: The Saturday Evening Post

Issues of September 23, October 7, and October 14  
124 Page- and Two-page Advertisements

### Type Faces Employed

Garamond (T)	39
Light, 21; Bold, 18	
Bodoni (M)	23
No. 175, 8; Book, 7; No. 375, 6; Bold, 2	
Century Expanded (T)	8
Scotch Roman (T)	8
Bookman (T)	7
Caslon (T)	6
No. 37, 3; No. 137, 1; No. 337, 1; Bold, 1	
Futura (M)	6
Medium, 3; Demi, 2; Bold, 1	
Ionic No. 5 (T)	6
Baskerville (T)	4
Cloister (T)	3
Bold, 2; Light, 1	
Fairfield (T)	2
Weiss Roman Bold (T)	2
Alternate Gothic No. 51 (T)	1
Cochin No. 1 (T)	1
Corvinus Medium Condensed (M)	1
Gothic No. 49 (T)	1
Granjon (T)	1
Kabel Bold (M)	1
Lutetia (M)	1
Original Old Style (T)	1

T—Traditional; M—Modern 122

Ads set in traditional faces 90  
Ads set in modern faces 32

There were two advertisements which contained no type.

Of all the advertisements, 44 credited to traditional used modern display. Nine advertisements with text in modern type faces used traditional display. From the standpoint of display only, the score is Modern 67; Traditional 55.

### Weight of Type

Ads set in light-face	87
Ads set in medium-face	7
Ads set in bold-face	28
Two ads contained no type.	

### Layout

Conventional	93
Moderately Modern	30
Pronouncedly Modern	1

### Illustration

Conventional	99
Moderately Modern	23
Pronouncedly Modern	2

### General Effect (All-inclusive)

Conventional	101
Moderately Modern	22
Pronouncedly Modern	2

Caslon was used in 15 and Century Schoolbook in 15 of 133 ads in a 1942 Post analysis. Garamond gains two points in the eleven fewer advertisements analyzed this year, while Bodoni suffered a loss of twelve advertisements.



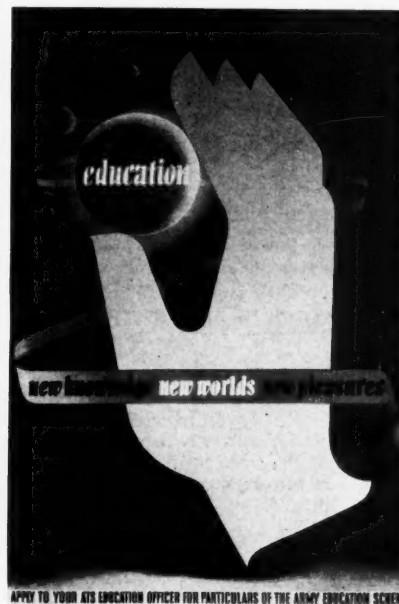
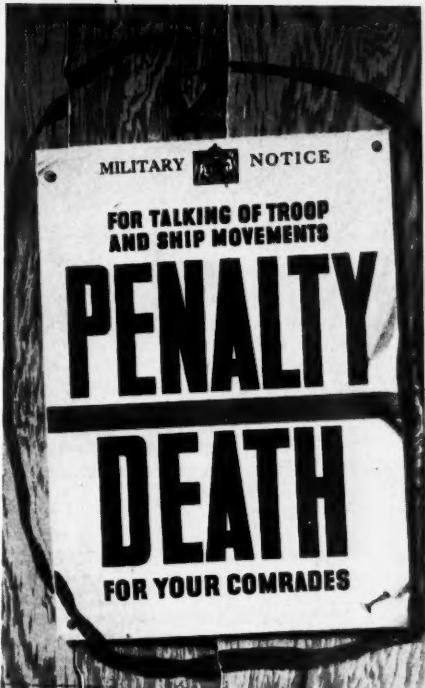
The modern (left) and traditional advertisements that are, in Scorekeeper's opinion, the best of those in the reviewed issues. Each of the ads makes striking use of 4-color illustration

**Scrounged out**  
of the column because ..

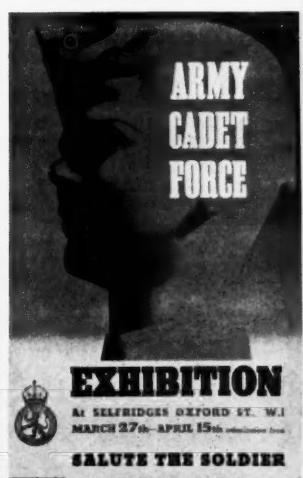


## PICTURES ARE WEAPONS

The British soldier learns vital lessons in caution, safety, and hygiene from these and similar posters. Educational poster propaganda surrounds the soldier on the messroom walls and in his barracks. They are designed by the two War Office official artists, Lieutenant Abram Games and Frank Newbould, both outstanding advertising poster artists in peacetime. Colors and designs that are psychologically sound are used with terse copy—not to replace things taught in training, but to emphasize things that may be forgotten when the need to remember is greatest. Apart from the purely instructional series, the British War Office has ordered decorative posters, unlettered, lithographed in six colors, to break the bleakness of camp quarters.



APPLY TO YOUR ATS EDUCATION OFFICER FOR PARTICULARS OF THE ARMY EDUCATION SCHEME



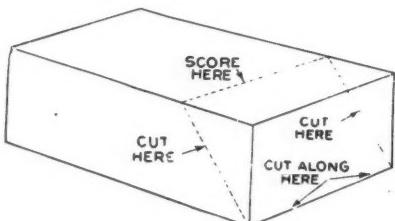
# TROUBLE SHOOTERS

FOR THE BACK SHOP

## Protecting Loose Paper

Every printer who buys his paper in carton lots knows that he frequently loses paper because of the careless way in which the carton is opened. This often makes it quite difficult to close the carton again sufficiently well to protect the paper which remains in the carton, causing a large amount of shrinkage in his stock items.

The Rocky Mountain Bank Note Company, Pueblo, Colorado, uses a method of opening such cartons that prevents loss of paper, yet makes the contents of each carton instantly usable. The carton is cut along one corner and up each side at a 45 degree angle as shown in the accompanying sketch. By connecting the



By opening a carton of paper stock as shown above, unused portion is protected from damage until every sheet has been used. This item explains the easy process of opening and storing

upper ends of these two 45 degree cuts with a scored line, the end of the carton is made into a hinged flap that is very easy to open and close.

The removal of the quantity of paper wanted or an inventory of the contents of the carton is a very simple matter. At the same time, the paper remaining in the carton is protected from dust and damage at all times.

## Back Stop on Rice Feeder

The C. & P. Craftsman presses with Rice feeders are equipped with a long back stop post on the feed table which sticks out from the front of the press several inches above the floor. If this post is left in place, there is danger of the pressman injuring his legs on it. If removed when not in use, much time is consumed in replacing it whenever the back stop is needed.

I found by experience that on my 12 by 18 Rice, the long back stop is seldom used for stock wider than a No. 10 envelope. So I had a duplicate post made from three-quarter inch round scrap, but only five inches long. This post is left in the press at all times, except when the longer one is needed such as for the two-up attachment, and proves no danger at all to the pressman's legs.

The printer can make his own post by filing a flat on the side of a three-quar-

ter inch round stock, if a machine shop is not handy. A flat should also be filed on the side where the set-screw is to rest, to facilitate easy removal of the post from the press.

## Fixed Gages for Punching

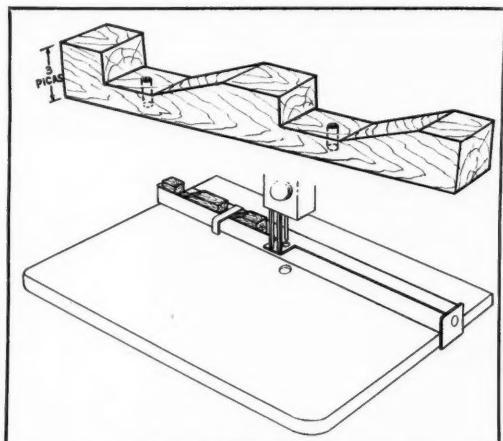
To eliminate the variation in punching which is sometimes encountered when repeat orders are punched on the paper drill, Stanley B. Swanson, superintendent of the printing department of the Federal Life Insurance Company, Chicago, has devised a simple system of fixed gages.

The original complaint was made by a vice-president of the company, who had difficulty filing his loose leaf copies of the weekly house magazine because the position of the holes varied from week to week. To correct this condition, Mr. Swanson designed a gage like the one which appears in the sketch herewith.

A 12-inch length of 3-pica wood furniture was used. Two small holes four inches apart were drilled into the strip of furniture, and next two snug fitting screws with straight shanks were then screwed into position on back gage. The heads of the screws were cut off to a height of 1½ picas and rounded so the regular paper drill guide will easily slide over them.

The end of the gage was cut down carefully to give correct position for the first hole to be drilled, then next the measurements for the other holes were marked and slotted out easily on the composing room saw.

This simple gage is attached in two seconds, whereas the usual gages take



The 12-inch fixed gage devised for a paper drill described here is shown above in detail. The lower sketch shows it in position and ready for use. Easily made, use of the gage prevents those inaccuracies and variations which occur when a job comes up for reprint

shortly after that the trip that holds up the second elevator when a line has been caught at the distributor box and then freed, started to fall forward under ordinary running conditions, hanging in midair when it was not supposed to hang.

Guessing that this difficulty was being caused by the fact that we had given the part oil it was not accustomed to, we cleaned it dry. The trouble was still there, so we took off the trip and worked without it.

In the morning the trip was put on the machine again, and then everything worked in swell shape. But this evening, just as we shut off the machine for the day, we found that the second elevator sleeve was becoming frozen onto the shaft, and that it was the slowness of its movement that was the cause of the trouble, rather than the speed of the trip.

This part had been oiled along with the rest of the machine, but evidently it needed a real soaking in oil because of the long neglect. We gave the shaft a thorough oil bath, and now everything is okay again.

## Money for Gadgets!

Every shop has its favorite "inventions," developed by the men to make their work easier. Share these gadgets with fellow printers and earn money to boot! For each back shop item accepted *The Inland Printer* will pay you \$2.00. Keep the copy simple and furnish sketches or photographs whenever possible.

several minutes to adjust. An even more important point is the fact that once a fixed gage has been made for a certain job, there is no chance for any variation in the punching to occur when orders for reprints of these standard forms are received.

Fixed gages can be made up for every job which repeats from time to time. These gages should be plainly marked with form number or name of job and kept in a drawer near the drill.

## Lack of Oil Causes Trouble

We are so busy here on the typesetting machines these days that for a long time we have been unable to take the necessary time out to oil the machines properly. Naturally, this has been leading to many difficulties and breakdowns of various kinds.

We finally took time and oiled the machines very thoroughly last week, and

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By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

# THE PROOFROOM

## STRICTLY TYPOGRAPHICAL

Please, what should I do with proper nouns in a line of small caps, as in a subtitle?—*Kansas*.

Please pardon me for an outburst of impatience which I sense as coming over me. For my part, I say a line of small caps that has proper names in it should give those proper names the customary "capital of respect," as I have named it in numerous department comments. I have looked in a number of style-books for a clean, definite ruling on this point, without finding it. Should it be THE PRESIDENT OF THE UNITED STATES PURGES THE SUPREME COURT OR THE PRESIDENT OF THE UNITED STATES PURGES THE SUPREME COURT? I myself strongly prefer the latter style.

Well, wait a minute—perhaps I've been in a dither over nothing at all. I see our steady old friend De Vinne gives a line on this question of typography. In a sample of typing for the first words of a chapter he gives "HENRY WADSWORTH LONGFELLOW, most admired of recent American poets," *et cetera*—quite well dated attribution, by the way. But then again, in a chapter summary, he shows this: FORMS OF LETTERS—PHE-NICIAN LETTERS—ROMAN LETTERS—not PHENICIAN, ROMAN. For a credit line, he recommends THOMAS A KEMPIS, and not THOMAS A KEMPIS; WILLIAM LLOYD GARRISON, not WILLIAM LLOYD GARRISON. That commits him to a caps-and-small-caps style, which to me seems the only acceptable one.

But: "French type-founders are now [1901] making for their new faces of Roman letter small capitals of greater height and width. Others put their small capitals on a wider set, so that they seem hair-spaced. So treated, the small-capital series is more readable, and can be used more effectively. French printers make good use of their new style of broad small capitals, *without the employment of a large capital* [the italics by ENT] for the names of characters in plays. It is a pleasing change." Sample:

MADAME DE TRANSPOR.—Il a des dents de loup, ce petit Fred!

LA DUCHESSE.—Comment trouves-tu Mademoiselle de Beauval.

If I am wrong, printer friends, my neck is unreservedly stuck out for the fall of the axe. Grip the helve, and swing whole-heartedly.

## AGAIN, DIVISION

Look:

. . . the Soando Co-  
operative Company.

I think the operator and the reader must have been asleep when that got by. Don't you?—*District of Columbia*.

Perhaps they both were uneasy about just where to divide such words as "cooperate," "co-operate." Between them, they certainly did things to "cooperage."

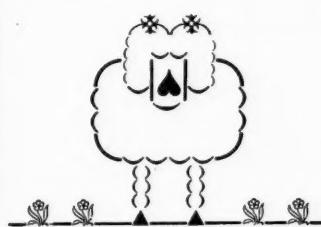
## MARKING

As you can see by the enclosed, your errant knights wandered out of my control. Obviously the printer's "knights-errant" is wrong. The F&W dictionary at my elbow advises not following the French practice of pluralizing the adjective. It's "knights errant," isn't it?—with a nice unrestricted white space between the two words? May I add that I "read" your manuscripts and galleyes with equal amounts of humility and interest, invariably having to jerk myself back from becoming too enthralled by the "story."—*Illinois*.

This comes from the young lady in the I. P. office whose sad lot it is to handle my stuff. Heaven help her—she needs human sympathy and divine uplift. Here's the dope on the immediate situation: Under the heading, "Poet, Meet Proofreader," came the query: "In Mrs. Browning's poem 'Aurora Leigh' I find 'knight-errants.' Should it not be 'knights errant'?—*Minnesota*.

My answer was: "Most persons would say 'Yes,' and I cannot say 'No.' 'Errant' is an adjective. Knights errant are errant knights, knights who go about in search of adventure. Webster gives the plural as 'knights-errant.' I myself like to say 'daughter-in-laws,' 'attorney-generals,' *et cetera*. This is not a ruling, just a personal preference."

Well, in my copy it broke between "knights—" at the end of one line and "errant" at the start of the next line. With the hyphen coming at the end of the line I, wishing to be quite sure that there would be no break involving possible discard of the hyphen, made the sign ☐, calling for a closing up of the type—*after* the hyphen. The word came in the middle of the line of type, and the compositor made it "knightserrant." In so doing, he killed the point I was trying to make. If I had crossed off the hyphen, he would have been right; but I did not cross it off—therefore, says I, he was wrong. Sometimes the writer is wrong—and he should be grateful to the operator or proofreader who corrects him. But sometimes he is right, and an overzealous setter of type "corrects"



## Instead of sheep

the next time you need something to count to help you go to sleep, try listing the uses of paper in your everyday life. You ought to list several hundred without half trying, including your income tax and its envelope, your computation sheets, your check, the stamp, and the notice which says you figured it wrong.

From the KVP Philosopher of the Kalamazoo Vegetable Parchment Company, of Kalamazoo, Michigan, comes this bit of hot weather advice

him into an error—as, I think in this instance. What would you proofreaders think of the mark as described? Would you have kept the hyphen, or would you have thrown it into the discard because of the mark *—* following it at the end of the copy line? Fortunately, it could be corrected on the galley.

#### AGAIN, THE COLLECTIVE NOUN

How is this for a singular-plural mix-up: "Mankind are a herd of knaves and fools"? It comes from no less an exemplar of good English than William Hazlitt. Makes you look foolish, does it not?—Wisconsin.

It does not. I think Mr. Hazlitt's grammar is in this spot absolutely and positively W-R-O-N-G, but (as the old French philosopher said) I'd die for his right to say it his own way. Recently I came upon this gem of mixed grammar: "There were not a score of persons present." These sentences do not set up models to be imitated or horrible examples to be avoided; what they actually do is to rebuke the persons who wish to put a tight and chafing harness on the good old plug of English expression. The old nag has quite too high and gallant a spirit to be treated that way by us!

Hazlitt was a good man, and knew his grammar. But "Mankind are a herd" is hard to take. With respect for authority, we must still insist upon individual judgment and simple common sense. The King in his "invisible suit" was just a naked man. And it takes a good man (or woman) to look good without a bit of dry goods to cover the grotesqueries of human anatomy.

#### PRODUCING OBEDIENT CHILDREN

Is it good English to say "Discipline produces good children"? We have been wrangling over that question for a week. It of course is not a technical proofroom question, but we as proofreaders are rather sensitively concerned about the English that goes over our desks in proof. You know how it is with proofreaders, we are the world's greatest critics; machines with minds, you might say.—New Jersey.

The sentence as given may be okay as newspaper English, hurry-up English, but it is not good English. The expression is inexact. The writer's meaning is not to be missed, but he could easily have worded it better. Discipline promotes obedience in children. It contributes, as part of their education, to development of the virtue of taking orders—obeying. It cultivates submission to proper authority. A simple statement that discipline makes children obedient (sometimes!) would have been better.

#### DOOMED OR DESTINED?

What, please, is the difference between being doomed and being destined to anything?—Tennessee?

Quick, Watson, the—dictionary! The essential idea back of both words is that of something bound to happen to a person. And, as I get the words, the essential difference is that "doom" is commonly used in connection with a bad fate, and "destine" without commitment but generally with a connotation of happy ending. A person is doomed to die, perhaps by disease, perhaps by the hangman's act. An enterprise is doomed to failure through insufficient resources or bad management. A man may be destined to happiness, to success, and to great accomplishments.

In many instances, like this, the "feel" of a word is a trustworthy guide. A newly organized proofroom might perhaps be said to be destined to trouble, but you would never say it is doomed to great usefulness as a factor in the house's business. "Doom," it seems, is a more exact word than "destine." It has a distinct savor of damnation. Destiny may be a good or bad fate; doom is unhappy.

#### "AN AN"

I am reading a learned manuscript. The copy said originally "Referred to an old saying." The author had seen something was wrong. He crossed off the second "an," leaving "Referred to an old saying." Perhaps this will make a text for one of those little proofroom sermons by ENT that we have profited from in the past.

It does. Undoubtedly, the sentence or note was meant to say,

"Referred to as an old saying." The author, in reviewing his own copy, was only halfway alert. He detected the presence of error, but failed to correct it completely. Presumably he would have had hard words for a proofreader who might have made the same mistake in handling the stuff in type. Infallibility ain't!

#### POET. MEET PROOFREADER

In Mrs. Browning's poem "Aurora Leigh" I find "knight-errants." Should it not be "knights errant"?—Minnesota.

Most persons would say "Yes," and I cannot say "No." "Errant" is an adjective. Knights errant are errant knights, knights who go about in search of adventure. Webster gives the plural as "knightserrant." I myself like to say "daughter-in-laws," "attorney generals," *et cetera*. That is not a ruling, just a personal preference.

#### XMAS IS COMING!

I remember your commenting on "a Xmas card." Should I let it go "a L. M. S. missionary" (meaning "a London Missionary Society missionary"), or make it "an"?—New York.

Here again, as in the case of "Xmas," it depends on how you actually read (or say in your mind) the abbreviated form: as "Ecksmas" or "Christmas." When your eye falls upon the initials "L. M. S.", do you think "Ell Em Ess," or "London Missionary Society"? I do not recall the exact phrase, but it gave me a thrill when I heard President Roosevelt, accepting his draft for a fourth term, speak of "an Unra" something-or-other, instead of "a U-N-R-R-A so-and-so." Clearly he took the initials as a word.

### He Taught Coolies to Read... and They Became a Nation!

❖ New Year's day, 1912, marked a turning point in world history... China, an ancient Empire, became a Republic. But Sun Yat-sen, who took office as President, realized that he had a republic without citizens... because only a scant minority could read.

Then came James Yen, inheritor of Sun Yat-sen's vision for his people. He, too, realized that without reading these people could never become a modern nation. So he found a way to teach them—through one of the most brilliant inventions in history.

With scholarly skill, this greatest of China's living teachers reduced the complex written Chinese language of more than 40,000 characters to 1,000... called it Pai-Hua, "the language of the people."

Today, all over China, eager millions in cities, towns, and mud villages are reading... new books on economics, geography, government, and world history which have been written in Pai-Hua. China has become the world's greatest laboratory of mass education. And the literate, democratic, powerful nation of which Sun Yat-sen dreamed is now becoming a reality.

In these words, germ of a full-page ad in metropolitan newspapers, American Weekly attempted to show necessity of educating peoples of the world before they have ability to govern themselves

# Six Methods for the Distribution of Factory Overhead

This detailed discussion of the various methods of distributing factory overhead expense should be interesting to printers who have been confused about this • By A. C. Kiechlin

FREQUENTLY printers ask if the distribution of factory overhead on other than a labor-hour or machine-hour basis is a satisfactory method of costing production and whether it would give greater costing accuracy. Because the subject apparently engenders so much speculation, we will discuss it in detail here.

Factory overhead expense covers all the wages of superintendents, watchmen, light, heat, power, water, repair, depreciation, waste and spoilage, taxes, supplies not directly chargeable to production, insurance, and any item other than the direct wages and materials. The proper allocation of this expense is essential to accurate costing. In cost accounting, this allocation may be made in one of the six following ways:

1. *Based on direct wages paid.* Where the plant has a payroll of \$5,000 a month with a factory overhead of \$1,000, or 20 per cent, this ratio is figured on the wage cost of the job to arrive at the overhead expense chargeable thereto. For example, if the wage cost on a job is \$100, the factory overhead allocated to it for costing purposes is 10 per cent of \$100, or \$10.

## TREND IS TO NEW METHOD

Up to a few years ago this method was most frequently used, but there is a definite trend away from it today due to wide use of machinery in our production and the ever-increasing speeds of machines, which tends to increase the dollar volume of output in ratio to the wages. In other words, wages usually decrease in ratio with an increase in the use of machinery or an increase in the output speed; as a consequence, this method is being scrapped in many plants.

Printing is largely a mechanical process and machine speeds have been on the upswing for years; hence this method is not desirable in our industry. Yet we know printers who continue to use it. These printers are not likely to find their costs accurate. Moreover, with the postwar period will come improved machinery, with speedier units and

greater diversification, which will make this method more obsolete and inadequate and consequently more inefficient than it is today.

## 2. *Based upon labor hours or the time element.*

Some printers do not realize that there may be a big difference between the distribution of overhead expense on the basis of direct wages in dollars and in labor hours. In most cases, the labor-hour method begets greater accuracy in all the industries.

## THIS METHOD BEST FOR US

In the printing industry, where labor is the chief element in production, as in hand composition, the labor-hour method is tops. The

## COPY FOR POSTWAR

### P EOPLE HAVEN'T FORGOTTEN HOW TO FORGET

Business history is full of failures that occurred because managements thought their customers would not forget. So they stopped advertising. And you know what happened!

Even though you may not have all the goods to sell you'd like to have, you still can sell service. You can still keep your name fresh in people's memory—in various ways.

Let us help you—with the distinctive, individualized printed pieces that help people remember to remember.

A reminder that advertising is always the best medicine for faulty memories. From Provence-Jarrard Company, of Greenville, South Carolina

reason is very obvious. An hour is always sixty minutes and is common to all plants and all departments in a plant whereas wages are flexible. They may rise or fall at any time but this does not mean that factory overhead will rise or fall simultaneously. Moreover, much of factory overhead expense—light, heat, superintendent's salary, and other items—is dependent upon the hours a plant is in operation. Other factory costs, such as rent and depreciation, have a direct relationship to the number of hours the machines run.

The weak spot in this method is that a boy running a \$50 machine is charged with the same burden as a highly-skilled man running a \$2,000 machine. The labor-hour rate is the total overhead divided by the total number of the direct hours worked. If overhead is \$960 a month and direct factory hours total 320, the labor-hour rate for overhead is \$3. If a job takes six hours, the overhead charge is \$18.

3. *Based on materials used.* If the cost of materials is \$2,000 and overhead expense \$500, the rate is 25 per cent. This method would be satisfactory only if materials remain fixed in price. Obviously, light, heat, and taxes are not affected by an increase or a decrease in the price of materials, nor is the level of wages changed.

## MAKES ESTIMATING DIFFICULT

If materials increased in price from \$2,000 to \$3,000, this would not in itself change the \$500 overhead expense but the ratio would then be 16.6 per cent. The ratio would change with market prices on materials and it would be difficult to make comparative cost studies or estimate profitably.

4. *Based on prime cost,* which is wages and materials. The managements which utilize this method are up against the same problem as those distributing overhead on the basis of materials used. When price restrictions are removed in the postwar period prices may go up or down and this will distort the costing process we have been accustomed to to a considerable degree.

**5. Based on unit of production.** Overhead is apportioned according to units of production and works out well where process costing is used, as in a bottling plant, bakery, or foundry, where the same or similar units are produced from a pattern, mold, or batch of ingredients.

#### JOB MUST BE STANDARDIZED

If a baker bakes 1,000 cakes from a batch of dough and the chargeable overhead is \$100, the overhead per unit is ten cents. He adds the cost of labor and materials, computed the same way, and this will give him the over-all cost per unit. Printing jobs are too diversified to use this system efficiently. If all printed jobs were the same, the unit cost might be used. At best this is only an average cost and by itself is not dependable.

**6. Based on machine hours.** Burden is distributed to production on the number of hours a machine is used. If a machine runs 100 hours a month and the burden allocated to it is \$600, the rate is \$6 an hour. A job taking five hours would carry \$30 overhead expense. If machines are the same, the total overhead is allocated equally. If machines are not the same, the overhead on each different unit must be computed separately on the basis of direct wage cost, materials used, prime cost, the labor hours, or the total machine costs divided by hours of operation.

#### CHANGE MAY BE ADVISABLE

We have given the fundamentals of the various methods of distributing overhead expense so that the printer will have a better understanding of costing factory overhead in its entirety. Knowing the methods in general use, he is not likely to want to change his own present method for one not so good or he can change over to the right method if he is using one that is not satisfactory.

There are different schools of thought about overhead allocation, and accurate distribution is a matter of considerable dispute among the accountants. The printer should remember that costs will vary according to the method of distributing the overhead. Consequently, he should use the same method all the time and if he does change, he must take this into consideration later on when making comparative cost analyses. In fact, it is very doubtful whether he can make a dependable analysis with the prior-period costs after changing from one method to another. He must build his experience figures all over again.

However, some accountants contend that where all wages are well equalized in a plant and machines are of about the same type and value, the direct-wage and labor-hour methods will work out about the same. Always bear in mind that over-costing will lose business and under-costing will cut a profit. In both cases, the printer loses money.

The foregoing methods are usable where a plant is costed as one unit, where it is departmentalized, or in setting the machine-hour rates, but they all cover the indirect distribution routine. In other words, all of the factory overhead is totaled and charged on a pro-rata basis.

#### WAGE COST VS. MACHINE HOURS

If total overhead is \$5,000 and total direct labor cost \$25,000, the ratio is 20 per cent. If the management computes overhead chargeable to each job on the basis of wage cost, the charge to a certain department with a wage cost of \$5,000 is \$1,000, or 20 per cent. If the department has two machines of the same kind and the allocation is broken down to a machine-hour rate, the overhead chargeable to each machine is \$500. A job done on one of these machines with a wage cost of \$250 would carry a 20 per cent overhead rate, or \$50.

In the printing industry, however, both the labor-hour and the machine-hour costing methods are more accurate when all charges are made directly. In a previous article, we detailed the method of making direct charges. Rent, taxes, insurance, power, *et cetera*, are chargeable directly on the basis of floor space, horsepower used, investment, and other factors, in each department, and then to each machine in the same way, charging indirectly only items that can't be apportioned with mathematical precision.

#### EXPENSE MUST BE ESTIMATED

Up to here, we have discussed costs as though the printer waited until the end of a period, made his computations, and then used these figures to determine the cost on current jobs, but, as stated in a previous article, and re-stated here because of its importance in costing, this will give only historical information.

To compute any current job costs with assurance of profit, the printer must work out the burden rate in advance—estimate the amount of various burden items for a forthcoming period. Some use the average figures for previous years but these must be modified to cover  
(Concluded in third column next page)

## Just for Fun!

The Inland Printer  
presents a

## "Typotectural"

## CONTEST!

► Every printer has amused himself at some time or other by creating a picture by means of type and rules. On the opposite page are specimens from various sources. Because such "spots" often can be put to practical use, and because their creation is a challenge to a compositor's skill and his ingenuity, we are sponsoring a very informal contest. Creator of the best example of clever craftsmanship with type and rules will be awarded a three-year subscription to THE INLAND PRINTER, with two-year and one-year subscriptions going to winners of second and third places.

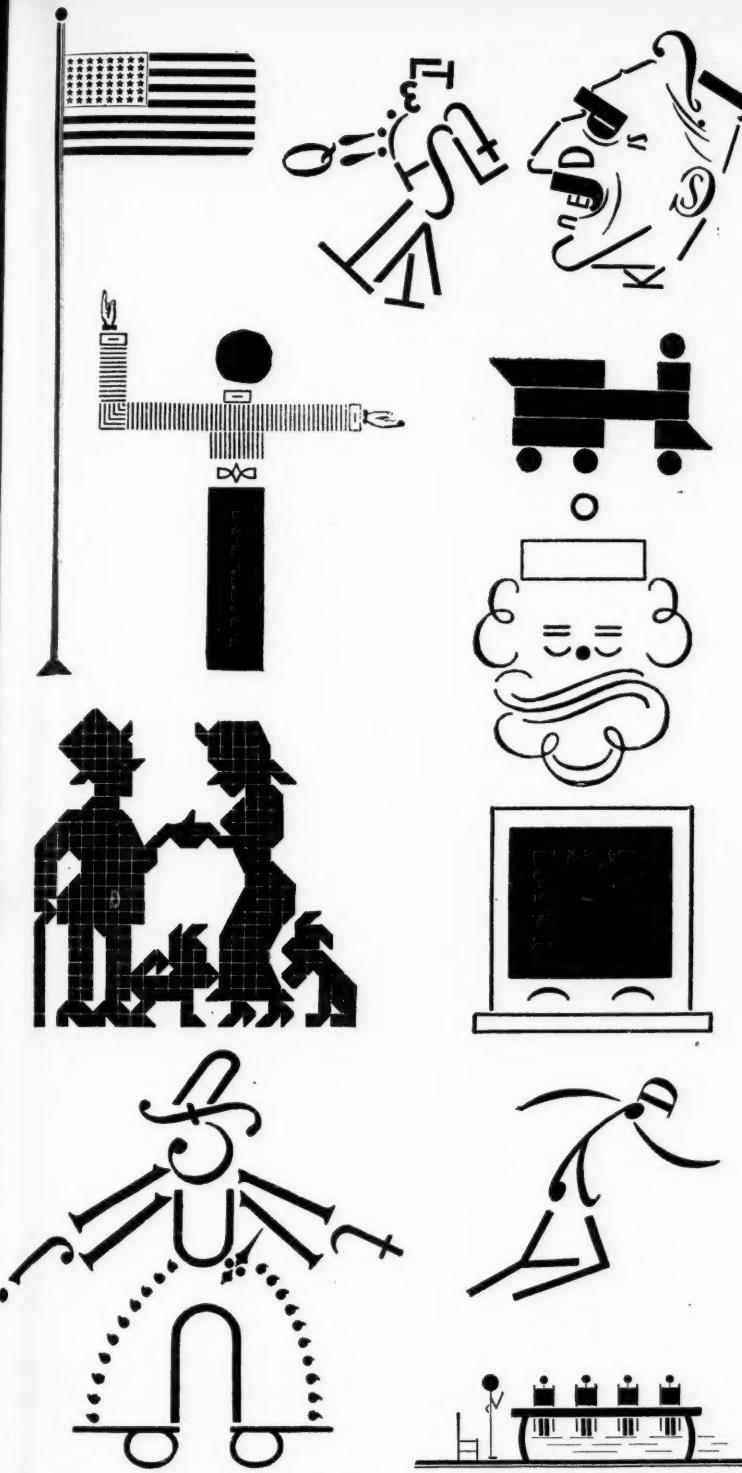
## THE RULES

► Designs must not be abstract. We don't want any arguments among the judges about what some entry represents, nor confusion about which side is right side up. Entries must be constructed only of rules, type characters, and printers' dingbats. Picture cannot exceed three square inches. Designs will be judged by our staff.

Form, one color only, must be fitted so that it can be locked up and printed from. Submit six clean proofs (name and address on one only) to "Typotectural Editor," The Inland Printer, by February 1, 1945.

► You needn't stay at home from work to "design," so that you can get in on the fun of this contest. Maybe you whipped together your pet picture years ago and have put it to use. It's eligible. Send it in and see how your art stacks up alongside that of others . . . or

**Start "building"  
yours TODAY!**



Personal style can be achieved in type pictures. Flag is from bulletin of Cleveland Club of Printing House Craftsmen. Man at right of it, shootin' cowboy, and man in a hurry (within range of cowboy's gun) all created and used by Royal Typographers, Philadelphia. Stylized man, also by flag, was made by Ronald Bell, Dunfermline Fife, Scotland. The train at which he points was sent in by F. A. Huggenberger, instructor, South High Print Shop, Omaha. Below it, unmistakably Santa Claus, by Ben Wiley, Springfield, Illinois. Below Santa is a conception of blindness used by Illinois Society for Prevention of Blindness. Frightened boy is a self portrait by Joe Hartsfield, Atlanta, Georgia. Earl H. Emmons did man and woman holding hands. Other two pictures were used in previous issues of The Inland Printer.

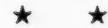
future contingencies. The printer costs the individual jobs, not jobs *en masse*, and the work must be charged as it goes through with a fair proportion of the burden which must be accurate and easily applied. In their computation of overhead, some printers use costing systems that are too involved, which results in errors, difficult costing routine, and analysis none too easy. Your cost system should be accurate and easy to apply.

#### YOU MUST KNOW COSTS

Better costing is a "must" for all printers if they expect to get through the war on sound financial legs and make the most of their postwar opportunities. Revolutionary developments in printing processes, new and improved printing equipment offering opportunities to capture bigger markets than ever before, will bring with them the need for more accurate and adequate costing technique.

There is another side to the picture. Recently we read that postwar typewriters will have greater varieties of type to enable businessmen to prepare in their offices much copy that formerly was sent to the printer. This means that the printer must offset this competition with a more aggressive salesmanship in other fields or cut costs so that he can meet this competition head on. To keep costs down to the minimum the printer must utilize an effective cost control by means of an adequate cost system.

But first he must understand the fundamentals of costing, or he cannot apply the proper costing practices. To assist the printer in the attainment of this objective, we have discussed the main elements touching overhead costing in this and in the article which appeared on page 60 of the July issue of *THE INLAND PRINTER*.



#### Issues Color Bibliography

An annotated bibliography listing seventy-five books on the subject of color has been issued in booklet form by General Printing Ink Corporation. Copies of the book are available to printers. The titles are grouped under sections as follows: Historical Background; Color Harmony; The Munsell System; The Ostwald System; Color Charts; Color in Painting; Color in Printing, Advertising, and Merchandising; The Science of Color; The Human Eye; Psychology; Functional Color; and Rare Books. This new bibliography adequately covers the entire field of color.

# IDEA FILE

**Successful ideas that will help you sell printing.  
Send us ideas that have clicked with your clients**

## Post Card Standby

Not new at all but a good idea for the printer to remember is the post card picturing a local hotel, bank, store, or other institution. These cards can be sold in towns of all sizes.

Rod Maclean, advertising manager of California Bank, Los Angeles, said that the information desk at the bank had so many requests for the post cards which were furnished by a local club that it "seemed like a good idea to get one of our own. . . . Probably do us a mite of good here and there, now and then."

So the California Bank distributes a post card bearing a picture of its head office, giving a printer a steady bit of business.

## Wartime Conservation Help

Most of us have a little trouble remembering to turn off the electricity unless we pay the bills.

Western Newspaper Union has issued a little card, 4 by 3 inches, one of which is placed in front of the operator of every typesetting machine. Printed red and blue on white stock, the card reads: "Electricity Has Gone to War! You can help conserve. Turn off Lino motor at start of lunch hour and end of each shift. Turn out your front and back light. Push in on clutch handle for safety and prevention of accidents."

## Electricity Has Gone to War! You Can Help Conserve

1. Turn off Lino motor at start of lunch hour and end of each shift.
2. Turn out your front and back light.
3. Push in on clutch handle for safety and prevention of accidents.

Yours for Victory

W.N.U.

To remind men operating machines that a saving can be made in power bills, Western Newspaper Union uses this card, placed near the operator

encouraged to lug them off home and to hurry back for a new one each week, the reorders should be brisk enough for any printer.

## Civic Campaigns Make Jobs

Printers in Johnstown, Pennsylvania, are always hunting for ideas for building up their town, because what will help Johnstown helps its printers, according to Ned Benshoff, of Benshoff Printing Company.

Opportunity came in that community when Johnstown freed itself from the destruction caused by regular floods. Every printer joined in the campaign to spread the good news all over the nation that Johnstown is "Flood Free."

Letters and literature by thousands have gone out announcing the news. A bank wrote to 3,000 correspondent banks, financial houses, and investment brokers. The congressman furnished literature to

Similar cards should find ready sale in other fields where machinery is powered by electricity, both in plants and in offices and rest rooms.

## Menus for the Young

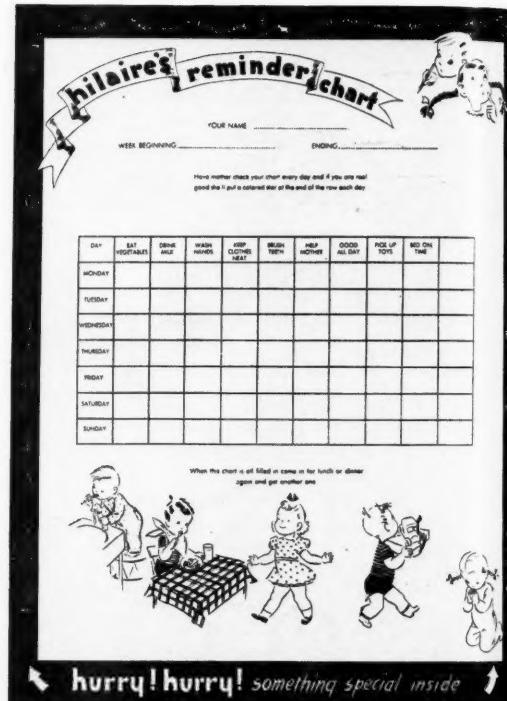
Since most of us have the bad habit of wishing we'd ordered the plate that the other fellow gets in a restaurant, it is a good idea to become acclimated at a tender age to the hard fact that you get what you order.

For helping parents see that their young sprout gets his vitamins without clamoring for theirs, Hilaire's Restaurant, Portland, Oregon, has a "very special menu for all good little boys and girls" 8 years old or under.

On yellow paper printed in brown, the menu contains a variety of meals for children, plus the information that the "good little boys and girls who eat everything on their plates will get a nice stick of candy from the lady at the door when they leave." It is very cleverly illustrated with animals and children by the artist, Helen Berry Moore.

Made from a 9- by 12-inch sheet of paper, the item is folded twice so that the front and back covers and menus are on one side of the paper, the other side containing a health reminder schedule for a week, with spaces for giving colored-star credit when credit is due for the performance of prosaic duties such as "help mother, wash hands, bed on time, eat vegetables, and pick up toys."

Any restaurant patronized by the family trade should welcome a similar menu. Since the little ones are



Coaxing youngsters to eat their spinach is the aim of this menu

the members of Congress. A printed folder was sent with letters that 15,000 school children wrote to friends and relatives living outside town. Gummed poster stamps and stationery emblems are being sold by local printers. The flood of printed words from and about Johnstown is almost as spectacular as the old-time river floods.

## Wartime Selling

With hotels crowded to the limit and shortage of help forcing their guests to make their own beds and perform other such tasks for themselves, the hotels have an immediate selling job to do—to keep the guests happy for post-war business.

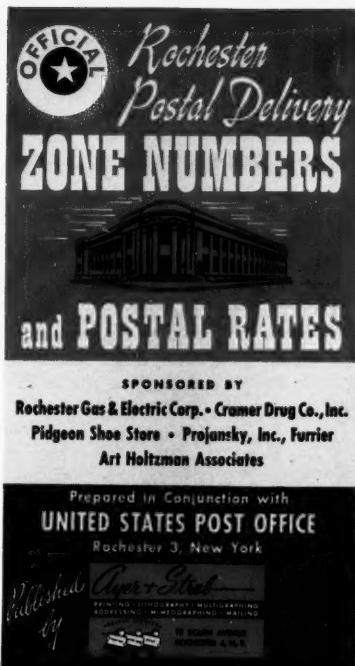
A booklet issued by the Hotel Book-Cadillac in Detroit approaches perfection in this selling for the post-war period. "Hotel Book-Cadillac is just like home!" the cover says, with an illustration of a man in sock-feet sitting in an easy chair, reading a newspaper and dropping cigar ashes on the floor.

Amusing sketches throughout the eight-page booklet point out how difficult it is to get and to keep help these days—just as it is at home. The introductory copy reads: "We've always tried to make it better! To give you the sort of service that only the most pampered plutocrat could expect in his gilded castle. But . . . now we're just like home! Do you have 'cook trouble?' SO DO WE!" It continues through the book in the same vein, with only four or five lines of copy to a page.

This humorous copy is tied in with post-war by the copy on the back cover. "We trust you will realize," it reads, "that we're giving you the very best service available and we're eagerly preparing for the good times to come when the problems of home will be eliminated—and only warm friendliness left 'at your service.'"

## Advertising Bath Mat

Any insurance company will tell you seriously that getting clean is one of the most dangerous occupations in the home. So a printed item



By helping the post office, this alert Rochester printer also helped himself sell more printing

that should sell easily to hotels or stores is a thin paper wallboard bath mat to use on slippery floors.

Hotel Temple Square, Salt Lake City, uses one approximately 21½ by 13½ inches. It is printed in dark blue with an ornamental border and this copy: "New Sanitary Bath Mat. Use this on the floor or under the shower. Will not slip when wet. Will not disintegrate."

The difficulty about this item at present is the question of securing the material. If sufficient materials are not available at the moment, put the mat down on your list of hotel and tourist camp items for postwar.

## What's the Zone?

A good idea from a civic as well as business viewpoint is the booklet published by Ayer & Strel, Rochester, New York, that gives zone numbers of that city and postal rates.

Prepared in conjunction with the post office, so that it is "official," the book was sponsored by and carries advertising of several Rochester business firms. Zones are listed first by apartments, banks, buildings, clubs, post office box mail, hospitals, hotels, schools, federal departments, and then by alphabetical street lists. There is a list of the cities that have installed the zoning system. The postal rates and information on mail to members of the Armed Forces closes the 44-page, 4- by 7-inch book. The cover is red, white, and blue.

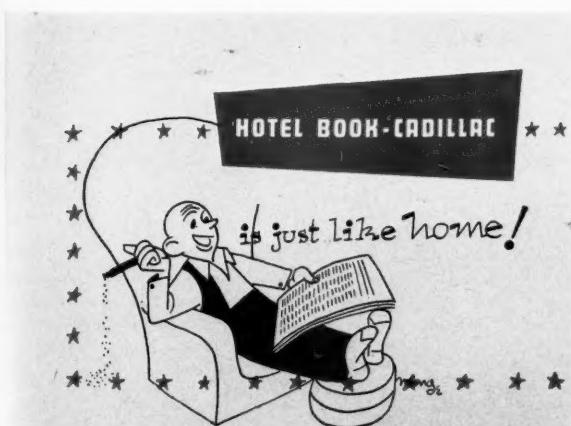
Zone numbers have become an essential part of the address. The compact usefulness of the Rochester booklet could be duplicated in other zoned cities.

## Picturing the Home Town

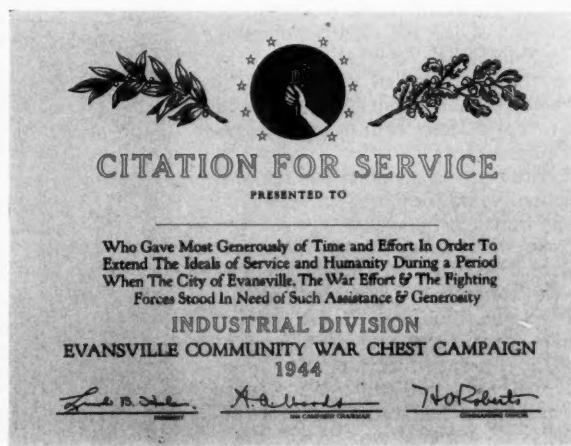
"Souvenir of Memphis in Pencil Sketches," copyrighted by Universal Hi-Lites Company of that city, is a 36-page, 6- by 9-inch booklet that lets the sketches tell the story.

Except for a brief foreword and a centerspread map showing public transportation to places elsewhere illustrated, the book contains only pictures of the city.

The pencil drawings feature churches, bus and railway stations, hotels, theaters, the USO, and other places of interest to one from out-of-town. Letting the pictures tell the story is an attractive change.



Typical of the booklet is the humorous treatment of this cover for a Detroit hotel, which must have made the rocky road easier for wartime travelers



Herbert W. Simpson, Evansville, Indiana, printed this citation for civilians, an item which boosted the war effort as well as provided him extra volume

# Rehabilitation Featured by School

Province of Quebec sets up bilingual school of graphic arts to teach veteran rehabilitation courses and practical education for youths

• WHILE IN SERVICE in the Armed Services many men have learned lithography, or enough about it to have an interest in learning more. But in letterpress and other branches of the graphic arts industry the ranks are thinning. There are few newcomers to replace those who drop out because of retirement, death or war injury. Thus there is increased reason for interest in vocational schools, such as the one proposed for New York City, backed by the employers, the unions, and the public schools.

Canada has set up an example with Montreal's School of Graphic Arts. Opened officially last March, the school offered a complete program of study for the first time this fall. (Being in the province of Quebec, the school is bilingual; all members of the staff are required to read and speak both French and English. A correspondence course on printing is being prepared by the school in the French language.)

Rehabilitation courses for the men returned from active duty receive special attention. Many of them have regained old skill and acquired new techniques. Through part-time courses, more practical background knowledge of printing is available to salesmen and others who can add to their value to the industry by having such information.

But the fundamental concern of the new school is to graduate young craftsmen and technicians with a broad knowledge of printing processes and the allied trades, as well as a specialized training in one particular branch.

The main program is one for four school years, designed to appeal to the high school graduate, although those who qualify otherwise are not denied admittance. During the first year, students are given basic training in all branches of the graphic arts. Theoretical courses, to supplement general education, are offered for the first two years. They cover such diversified subjects as chemistry for printing and bookbinding, sociology, labor laws, commercial law, shop practices, cost finding, es-

timating, accounting, mathematics, proofreading, a history of printing, drawing, and layout.

With the second year comes more intensive training in that graphic arts branch they have chosen and to which they are best fitted, as shown by their first year work. The third and fourth years are devoted to thorough specialized training, with stress on shop practices and production methods.

The students who are to benefit from this enviable training are to be chosen with care. First, an applicant is interviewed by one of the admission counselors, who must be satisfied with the student's past records and believe that he shows an aptitude for graphic arts work. Stringent physical and

mental tests follow an interview. A young applicant need not be a Tarzan or Amazon to have the physical requirements, which mainly demand that he or she must have no defects that would hinder progress in the printing trades. The same thing is true of the intelligence tests, personality inventories, and aptitude examinations.

Once accepted, during the first year the student has opportunity to try each one of the school's fifteen trades. The counselor aids in the selection, as he later aids in plac-

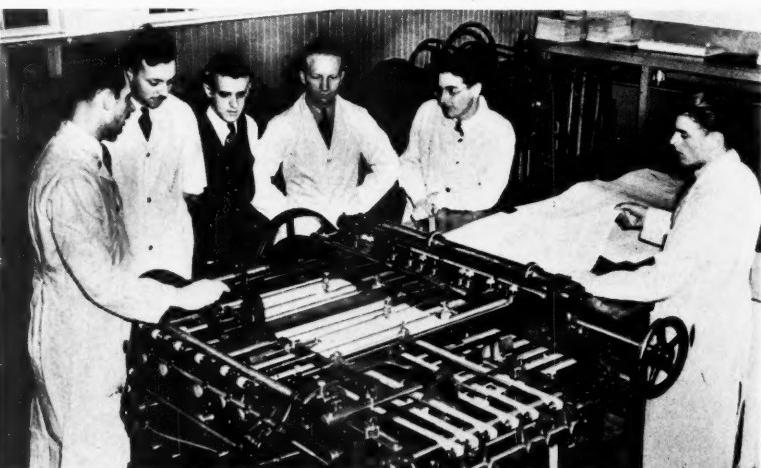
ing the graduate student in the industry. How well the student adapts himself to his job and the general value his education has been to his employers are checked by the school as a measure of the efficiency of the teaching and guidance available at the School of Graphic Arts.

Now temporarily housed in the old Montreal Technical School, it is expected that a new building will permit expansion after peace comes. If the building itself is a case of making something do for the duration, the school equipment is not in the same category, being the best that the market has available for teaching purposes.

The Provincial Government of Quebec has spent over \$260,000 for plant material and anticipates buying more as the equipment becomes available. The school library contains 750 volumes and complete files of trade and technical publications. There is interest in establishing a specialized research laboratory at the school.

Credit for this "great step forward in the practical education of Quebec youth" belongs mainly to the Honorable Hector Perrier, Minister of Education for the province, and to Mr. Louis-Phillipe Beaudoin, principal of the School of Graphic Arts.

Taught by a staff of specialists, the technical courses are form and plate preparation, which includes hand and mechanical composition, photoengraving, stereotyping and electrotyping, imposition, engraving and etching, offset plate preparation, and photocomposition and transfer work; the printing processes taught are letterpress, intaglio, rotogravure, lithography, offset and duplicating processes, silk screen process; and bindery operations: binding, ruling, gilding, marbling, and stamping.



An Instructor explains and demonstrates to his students the working principles of the folding machine

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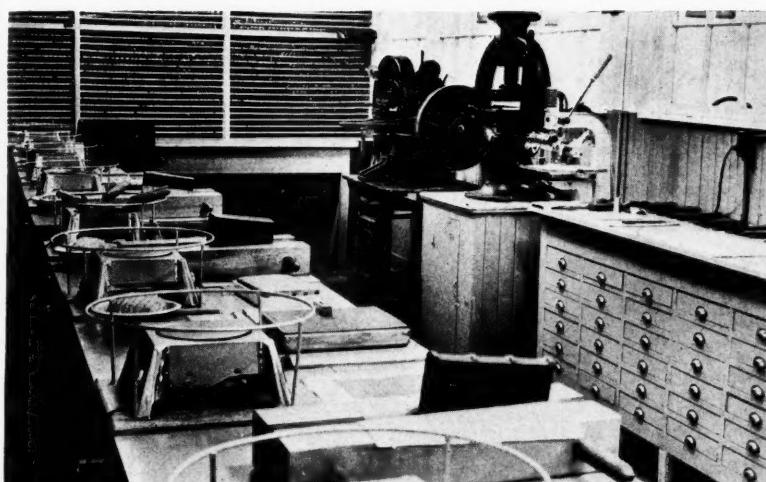
The bookbinding equipment includes approximately 3,300 stamping irons dating from the fifteenth century which were collected by the principal of the school, Mr. Beaudoin, who has won great repute as a bookbinder.

Other bindery equipment includes one Baum folding machine and one Brown folding machine, one Monitor vertical perforator, one Rosback pony perforator, one Rosback slit perforator, one Monitor multiple punch, one Hi-Pro drill, one Smythe No. 4 sewing machine, one Monitor wire stitcher, plus a Singer sewing machine, one Potdevin gluing machine, two paper cutters, one shears, two Kwik-print stamping machines, standing presses, electric stay-warm glue pots, one Krause finishing machine, gilding presses, and a complete line of the most modern gold stamping equipment.

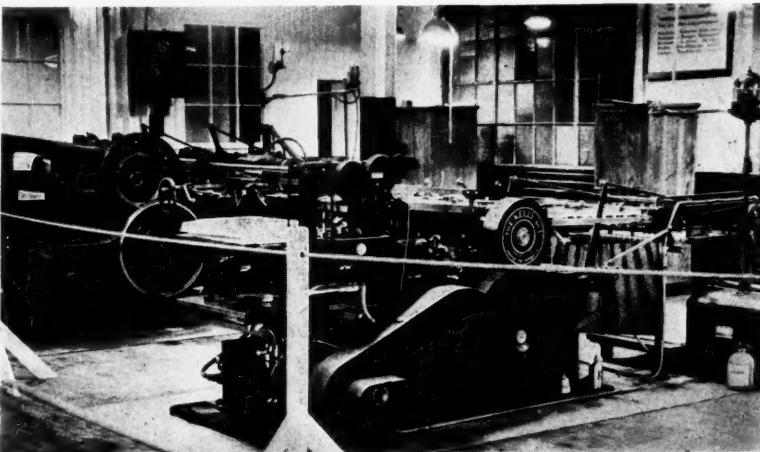
The pressroom contains replicas of the 1440 Gutenberg press and two Washington hand presses, along

with some contemporary models. The working equipment includes one C & P 10 by 15, one Colts Armory 14 by 22, one Little Giant 10 by 15, one Miehle Vertical No. 36, one Miehle cylinder 25 by 38, one Kelly No. 1, one Craftsman lineup table, ATF and DeVilbiss spray guns, with one Miehle Vertical No. 50, one Kelly Clipper, one Kluge 10 by 15, and one Miller all to come when available.

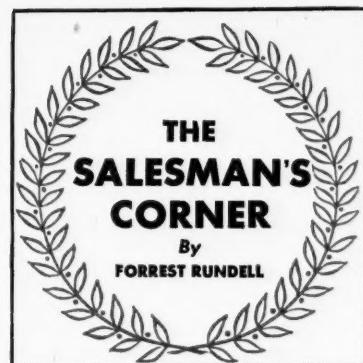
The composing room of the school is equipped with twenty families of type faces, in twenty-four frames, three stones (with more on order), complete Ludlow equipment, Elrod machine, one Monotype keyboard, one Monotype caster, one Linotype, one Intertype, several dummy keyboards, one Rouse electric mitering machine, six hand mitering machines, one Universal Miller saw, one ATF saw, three lead and rule cutters, and the other miscellaneous equipment necessary for teaching students in all divisions of the graphic arts.



Above is part of bookbinding department, thoroughly equipped for both electric and hand operations



Pressroom, with a Kelly No. 1 in foreground, contains the best teaching equipment the market affords



● HAVE YOU EVER stopped to think how many orders have come to you solely because some customer spoke well of you or your house? A pretty large number, isn't it?

On your own side of the fence; when you have needed a new source of supply for paper, binding, or some other essential, haven't you asked someone around your shop to make a recommendation? Or called upon your trade association to suggest a source with a good reputation?

Funk & Wagnalls Dictionary defines *reputation* as "the estimation in which a person or thing is held by others; especially popular opinion." From this definition it is evident that the good reputation of a seller is a most important factor in influencing a sale. Also it is evident that the reputation of the seller depends on the opinion of the public rather than on his true character.

#### LARGE INVESTMENTS INVOLVED

In practice, however, few companies dare to jeopardize the millions of advertising dollars that they have spent to build up the reputation of their product by selling any inferior goods. The Packard Motor Car Company would hardly risk publicizing its slogan, "Ask the man who owns one," unless it were sure Packard owners held their automobiles in high esteem.

Unfortunately for the printing industry, not all salesmen realize the sales value of a good personal reputation. Not so long ago the writer heard a buyer address a group of salesmen and slam all present with these words: "And don't you printing salesmen love to have an order which has been so well prepared that you need to do nothing more than hand it to the shop?" Without going into the merits of his implication that all printing salesmen are irked at orders which require hard work on their part, it is evident that all have a bad reputation with him on this point. Even though

he had never seen some of us before, he was ready to tar the whole group with the same stick. That is an example of how uncomplimentary opinions do get around among our customers.

Benjamin Franklin, astute salesman that he was, knew the value of a good reputation. When he first started in business for himself in Philadelphia he had two competitors. Both had been in business for a long time and there was doubt in the minds of the local merchants as to the need for still another printer. Franklin, therefore, was confronted with the necessity of building himself a reputation that would surpass those of his rivals. The way he went about it is shown in this quotation from his autobiography:

#### FRANKLIN'S METHOD

"In order to secure my credit and character as a tradesman, I took care not only to be in *reality* industrious but to avoid all appearances to the contrary. I drest plainly, I was seen at no places of idle diversion . . . and to show that I was not above my new business, I sometimes brought home the paper that I purchased at the stores thro' the streets on a wheelbarrow.

"Thus being esteemed an industrious, thriving young man and paying duly for what I had bought, the merchants who imported stationery solicited my custom; the others proposed supplying me with books, and I went on swimmingly."

Rolling paper back to the shop in a big wheelbarrow would improve a salesman's reputation very little today. But delivery boys are scarce in these days of manpower shortages, and a salesman can make a good impression by picking up the proofs himself or delivering an armful of rush copies. The customer is flattered by the extra attention and the salesman earns the reputation of being willing to go out of his way to serve the customer's needs.

#### WATCH STEP IN SMALL TOWN

Probably the printer in a small community can profit by following the Franklin method more closely than his big city brother does. Here he is known socially as well as in business. Here appearances count for or against him at all times. It will pay him to join and become active in the most influential church in town. It will help to join civic organizations and to be conspicuous in welfare drives. Above all he needs to watch his step. In a small community all gossip travels with speed and devastating effect. The conduct which would never reach your cus-

tomer's ears in the big city can play havoc with a reputation which must live in a small town.

#### PUBLIC SPIRIT HELPS IN CITY

In the larger cities few customers will know their salesman socially. Nevertheless he can add to his reputation here too, by identifying himself with a worthy cause. It may be a lodge, an American Legion Post, a Rotary or Kiwanis Club. It may be an alumni group, a church, or a social service agency. It may be a bond drive or a drive for the Community Chest. It may be several of these. If the salesman pitches in and works heart and soul for the good of each organization, he makes a good impression on all who work with him. And the man who is held in high esteem by fellow business men seldom fails to get desirable business opportunities.

In the largest communities the salesman has an opportunity to further his reputation by joining one or more trade associations in his own field. If he works to aid the interests of the whole industry he will become liked and respected by other printers. And he will begin to be recommended to customers by other printers who have received inquiries they are unable to handle.

#### LOSE REPUTATION OVERNIGHT

But, as Franklin indicated, a good reputation can be sustained only by avoiding all appearances to the contrary. Any good reputation can be smashed as easily and quickly. The writer once saw a paper salesman lose a very valuable account practically overnight. He had built up a good reputation over a long period and the customer had developed such confidence in him that he did not bother to check his prices. Then one fine day the customer discovered that the salesman had been taking advantage of this confidence, charging more than market prices. The salesman's reputation disappeared forthwith and he lost the account.

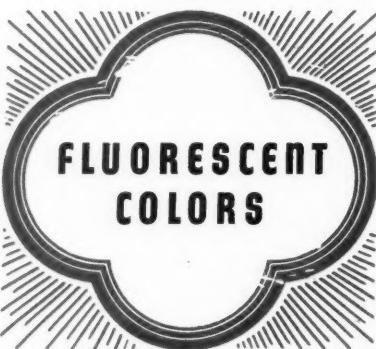
Yet another salesman's reputation suffered and he lost a large chunk of an account when a petty streak in his character came out. He also had built up a fine reputation and was getting most of his customer's business. One day an odd lot list came in from the salesman's house. The customer, seeing an item he thought that he could use but about which he needed a little more information, telephoned the salesman to call and pick up the order.

#### SALESMAN DODGED WORK

But was the salesman pleased? He was not. It would take half an hour of his valuable time to make the call. Couldn't the customer mail the order? By the time the customer recovered from the shock, the salesman's reputation had dropped several points in his estimation. And it took the salesman a long time to get back even a portion of the business he had before.

It was nearly three hundred years ago Spinoza wrote: "He whose honor depends on the opinion of the mob must day by day strive with the greatest anxiety, act and scheme in order to retain his reputation. For the mob is varied and inconstant and therefore if a reputation is not carefully preserved it dies quickly."

If you would have your customers recommend you to their friends, then guard your reputation well and treat every order as though your entire business depended on your handling it well. Basically, it does.



**FLUORESCENT** and luminescent colors will undoubtedly play an important role in the world of tomorrow. According to the Color Research Laboratory of the Eagle Printing Ink Company, Division of General Printing Ink Corporation, New York City, many strange and startling utilities will have commonplace acceptance.

Through the use of special pigments the illumination of a room may be derived from entire walls and ceilings rather than from fixtures, bulbs and tubes. Fluorescent colors, activated by "black" ultra-violet light have already been used in murals, in theatre carpets, in stage effects.

Many humble and dramatic possibilities will exist for anyone who is at all resourceful. Maps dusted with fluorescent powder may be read under ultra-violet light, even though the rest of the room be entirely dark. To thwart the petty thief, money, tools, valuables may be sprinkled with the substance. Guilt will be obvious if the hands of the culprit are exposed to "black" light.

Medical practice is able to diagnose and study gangrene by injecting a bit of fluorescent liquid into the blood stream. The dye will show as pale green through the tissues under ultra-violet light. Where the response is negative, the person may be in for surgery—and the doctor fortunately will know exactly where to apply his skill.

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### By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare.

# THE PRESSROOM

### SPOT CARBON PRINTING

Please send me all the information you can on spot carbon printing as used on the back of checks. I am employed by a large printing concern and we have been doing a little of this work on platen and job cylinder presses with just plain carbonizing ink without using heat. Checks that were sent to one of our customers, located where the temperature is high, dried out and were rejected.

The best way to carbonize on the press is by a hot process which has been patented. It was described in the September issue of **THE INLAND PRINTER**. By working with your ink-maker, you may utilize heat, possibly with a heated fountain and the other accessories, one of which should be a fountain ink agitator. It is also possible that your firm might obtain permission from the owners of the hot process to use it in your locality, which is remote from its home territory.

### GATHERING MACHINES

Would you tell me whether there are at present any collating machines for the purpose of gathering duplicate, triplicate, or quadruplicate forms? I have recently had an idea for such a machine and am wondering if it would have any commercial value. I do not recall any machine of this type being advertised in **THE INLAND PRINTER**, of which I was a regular reader prior to joining the service and which I hope I shall be reading again when peace returns.

Undoubtedly a good new collating machine would be met with a good reception. We are sending you a list of such machines now in use.

### TIPPING ON GORDON PRESS

I produce a folder on the third page of which there is a frame to be glued down on the three outside edges, the inside edge at the fold to be open so a picture can be inserted. So far I've had to glue these frames down by hand, using a small brush to apply the glue. It is a very tedious and time consuming job. Is there any way that you know of to run glue, or paste for that matter, on a platen press? I have just a one-man shop and a job of this kind takes too much time that could be spent more profitably. It is printed on a 65-pound cover board; the frames are cut from 50-pound cover stock.

The tipping machine is designed for this sort of work. If you want to glue on the press, consult manufacturers of special adhesives for printers concerning the proper glue to use. One problem is to retard the drying of the glue on the press both while the press is running and when the press is standing. Glycerin or diethylene glycol are the retarders generally used. We are supplying the addresses of manufacturers of tipping machine and printer's glues.

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## *The Paper Picture*

### IT'S IN THE BAG

Homing pigeons are sometimes released from planes going 375 miles per hour. The sudden blast of wind would rip the birds' wings off were it not for the fact that before being released they are tucked into paper bags. These flutter open quickly, but save the pigeons the initial shock.

### A CONSTANT REMINDER

Many firms are using a sticker on desks, machines, or work benches where men now in the armed forces formerly worked. It reads...

"John Doe worked here. He is now serving in the armed forces. While he is fighting for you, can you give less than your best for him?"

### MODERN DECORATING

The Secretary of the Treasury has a room papered with covers of July magazines designed to promote the Fifth War Loan. He keeps the key to the room, shows it to personal callers.

### BIG FIGURES

The Schenley Distillers Corporation's countrywide carton reclamation drive has resulted in the recovery of more than 9,000,000 pounds of paperboard shipping containers during the first seven months of 1944. In terms of materials released for war, the seven-month figure was sufficient to make 19,500,000 packages for Army "K" rations, and an additional 12,000,000 blood plasma containers.

TO AVOID MISUNDERSTANDINGS  
The Eastman Kodak Company is still distributing catalogs, though much of the merchandise described is no longer available. To avoid trouble, a gummed sticker, worded as follows, is on the title page:

"Since this catalog was printed, the manufacture of most camera and photographic accessories has been discontinued, except as needed directly in the war effort. Your dealer may have some of the equipment described in this catalog. If, however, he does not have what you have selected—and has received notice from us that no more will be available—please understand the reason."

\*\*\*\*\*

In its usual interesting style, the Zellerbach Informant covers highlights of the paper scene

### GREETING CARD GLITTER WORK

Enclosed you will find several specimens of glitter work on greeting cards. We have been doing this work by the silk screen process, using a water-soluble medium. I have been experimenting with a new method of producing this work on a platen press but can't find a binder or size to hold this glitter on the sheet.

The first and most important requirement in this work, as you can readily see, is that whatever varnish or other adhesive we use must be colorless. The sample marked No. 1 was done by the silk screen process. No. 2 is an attempt at the platen press method, using a gloss varnish with a small proportion of balsam fir to increase the tackiness. I have also tried venice turpentine in the place of balsam fir.

The paper stock is decidedly absorbent and you may have to give the form two bumps or else add sufficient alumina hydrate to the varnish size to give it some body to resist rapid penetration into the absorbent paper. It will be necessary not to let the size dry or begin to dry on the press and not print faster than the glitter can be applied, in order that fresh size with maximum tack is used at all times to bond the glitter to the paper. Print the size with light impression and keep the supply of size ample rather than on the medium or light side and if possible employ enough workers to dust on the glitter immediately after sheet is delivered.

### CYLINDER PRESS BRUSH

The brush on the feeding system of the flatbed cylinder press performs two important functions: it helps to iron out the sheet, and it picks off loose dirt, dust, and lint.

In order to avoid what may be termed slurs due to poor feeding, the brush should be in closer contact at its center than at its ends with the sheet.

It should not be forgotten that to retain its cleaning efficiency the brush must be cleaned as often as necessary.

It should be remembered that the press brush wears more in the center when properly set and should be inspected at regular intervals.

#### IMPRINTING VERY SMALL LABELS

Our products departments use the labels which we produce in our printing department. However, each label is stamped on the reverse side with a control number indicating when the particular batch of product was made up, the operator of the automatic filling machines, and other such information. This information on the reverse side of the label must necessarily be done in the products department at the time that the particular batch is processed.

Up to the present time, this control number on the reverse of the label has been stamped on by hand, using an ordinary hand stamp. We would like very much to secure some information as to the manufacturer of an automatic stamping or printing machine which can be located in the products department and which would be operated entirely separate from the printing department. The machine we have in mind should be automatic and should take a label varying in size from one inch to possibly six inches. With this machine in our products department we would then automatically run the labels through the machine, stamping on the control number for that particular lot of product which was manufactured during that period.

We are fairly certain that such machines exist, but as they are more of a stamping device than a printing press have been unable to locate a source of supply. Do you know of a manufacturer of such a machine or could you give me the name of anyone who would be familiar with the type of machine that I have described?

The crux of your problem lies in the very small size of some of these labels, beyond the scope of automatic feeding, wonderful as it is. The smallest sheet that can be automatically fed measures one and three-eighths inches by three and three-eighths inches. Doubtless the great majority of your labels can be handled by such type of automatic feeder. The very smallest of your labels may be imprinted on reverse side more than one up and then cut apart afterward on the paper cutting machine.

We are sending you the names of manufacturers of automatic printing presses, who will be pleased to send you information in detail on request. As for an automatic stamping machine other than a printing press, we have yet to see one with the versatility of the printing press.

#### PRINTING STRIP CHARTS

At the present time we are printing recording instrument paper strip charts on our platen presses feeding up to 12 inches for each impression and doing the marginal perforations in a punching attachment at the same time we do the printing operation. In some cases we also print the time numerals and chart graduation numerals in a typographical

head attachment. This printing is also done in the same operation with the background or scale divisions.

The reason we originally started with printing equipment of this kind is due to the fact that the number of feet of paper used by any one chart was rather limited in quantity. This method enabled us to use a conventional flat electrotype at a much lower price than any similar equipment required for a rotary press.

In view of the improvements made in the construction of printing press equipment in the last few years, could you recommend a better and more efficient method of doing this type of printing and perforating. What type of printing would you recommend that we use in producing these charts?

As the cost of the plates is dominant in this type of work and the paper strip must be rewound after the several simultaneous operations, you are confined in your choice to a roll-fed platen press. We are sending you the names of the manufacturers of such equipment who will be pleased to send you information in detail about recent developments.

#### PRESSROOM LAYOUT

We operate three cylinder job presses along with a cylinder and three small presses. One of the cylinder job presses is the latest model, the two others are older models. Our best man operates the latest model and his assistant the two older presses. These three presses are now placed side by side. The question is, could we get a better production by placing two of these presses end to end, that is, feeder to feeder, with the better man operating the two machines. If that is not good practice what would you suggest?

As you already know, the common arrangement is side by side. In casting about for a better arrangement for your faster presses, our choice would be not end to end but side by side with one press headed in the opposite direction from the other, bringing the power controls of both presses within convenient reach of a single operator, making it easy for him to watch the delivery of one press while he is getting the other started.



"In the Days That Wuz"—Public Enemy No. 1

Cartoon by John T. Nolf, Printer-Artist

# Calligraphy's Flowering, Decay & Restauration

WITH HINTS FOR ITS WIDER USE TODAY

By Paul Standard



Plato's envisioned heaven-on-earth, where kings are philosophers and the philosophers are kings, has a kind of parallel in our smaller field when we consider the work of Victor Hammer. This versatile artist-printer-architect-calligrapher and author is known to most American printers mainly as the designer of the Hammer Uncial type.

What is not so well known is Hammer's mastery of the many arts and crafts. This native of Vienna, who has been teaching art at Wells College in Aurora, New York, for several years, is not only a painter of repute (a New York gallery is just now showing his canvases), but an architect of Austrian chapels and a practitioner of liturgical arts in general. (Indeed, his generous talents would make Cobden-Sanderson feel like a piker.)

Hammer's capacity as a calligrapher and printer impelled him to cut his own types by hand for himself. The Hammer Uncial type is but one variant of the several faces he has cut on authentic uncial manuscript models.

In 1926 Hammer founded in Florence the Stamperia del Santuccio, printing always from his own types on a wooden press he built on the

lines of the Raimondi Press in the Medici Library. One of his best productions is Milton's *Samson Agonistes* (one copy is in the Library of Congress). This book's rugged simplicity of design and its matchless presswork make it, in my opinion, superior to any other handpress product of our time. Printed in both brown and black (on paper made by hand at Magnani's mill in Pescia), the types used are uncials—in both Greek and roman.

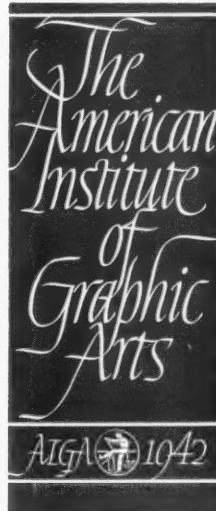
The Hammer books and his types are scheduled for showing at the New York Public Library in 1945. He has just finished cutting a fresh design of his Uncial type, and its first use will be made in a book soon to be published in Chicago by the high-spirited Society of Typographic Arts. His new Greek Uncial type is almost ready for release. The influence of this quiet-spoken master has already been considerable, especially upon serious young book artists who are quick to understand Hammer's work and to realize that a dedicated and disciplined crafts-

manship is the best beginning for a career in any industry.

Arnold Bank, too, is a crafty penman, whose jackets and occasional titles for Viking Press have given him an assured standing among his fellow-scribes. He has for some time been Art Director for the promotion department of *Time*, but this autumn he began to teach calligraphy at both the Art Students' League and at Cooper Union. It would be difficult to exaggerate the importance of this latter fact; his powers as an instructor are altogether exceptional, if not unique.

New York can at last boast one printer-calligrapher, thus fulfilling the ideal and prophecy of Cobden Sanderson as quoted before. He is Robert Haas of the Ram Press, whose combined gifts made him a natural choice to design Rose Quong's forthcoming study of the pictographic basis of Chinese brushwriting. A pupil of the late Rudolf von Larisch in Vienna, Robert Haas has written out a number of award forms for the office of Civilian Defense, and has designed many calligraphic monograms for libraries and collectors.

Even in so brief a survey, mention should be made of Reynard Biemiller, a sensitive scribe who is fortunately doing somewhat related work for the Army in Algeria. For his charts, posters, and odd items overseas he has had to devise crude pens



This spontaneous script for booklet cover was done in Oscar Ogg's lively manner



"SB" and acorn above is mark for a baby's possessions by Chappell. Salter designed calligraphic fish. Typical title by Percy Grassby

STA

The patriotism you have demonstrated in offering your talent, art and craftsmanship to the United States of America in the present war is genuinely appreciated by the Society of Typographic Arts & we have given your name an honored place on the roster of those Americans who have volunteered for this important service to our country

USA

Certificate by R. Hunter Middleton, of Chicago group. Arnold Bank showed mastery of single pointed pen and Trajan letter in award to Harper & Brothers

of pine sticks. These, sharpened to a chisel edge for a  $\frac{1}{8}$ -inch stroke, give surprising "primitive" effects when kept under control. One of Biemiller's more formal jobs, done in lithograph, was a "come-on" for newly arrived WAC's, aimed to combat homesickness during the girls' first weeks in foreign lands.

The untimely death of Frederic Warde has removed our very best-grounded scholar-calligrapher, who with Stanley Morison had produced under the Pleiad Press imprint in Paris our best facsimile of Vicentino's manual. In his later role as designer for Oxford University Press (American Branch) he fostered the production of children's books, the texts of which were written or lettered out by good scribes.

Warde's successor, John Begg, himself a sculptor and painter of uncommon powers, has inherited Warde's partiality for written-out

texts. The current juvenile list at Oxford reflects this nurturing care, notably in the work of Hilda Scott, whose pen has grown surer with the years, and whose special talent is to impart through her clear and open forms a sense of the child's own wonder in discovering that letters have a way of becoming words. No job of Miss Scott's makes any concession to cuteness or to mere prettiness or to any other scribal vulgarity. Another Oxford scribe is Philip Grushkin, whose flying pen already strengthens the promise he showed when he first emerged from Salter's classes.

Alfred Knopf has been alert to the uses of calligraphy—indeed his is the pioneer alertness, since he it was who engaged and still retains Dwiggins as his honored book artist. On the Knopf list are good scribal performances by Jeanyee Wong in "Let's Make Something," and by

Hollis Holland in "Peter and the Wolf."

The latter is certainly one of the gayest of children's books produced in recent years, thanks to Warren Chappell's bright drawings, which through brilliant coloring and mock solemnity impress the reader as a perfect thing for youngsters and oldsters too. Holland's calligraphy here is even and clear and regular, scorning all scribal strutting, and intent only on a sober, unspectacular conveyance of the text. As Updike would have said, self-effacement is the politeness of scribes.

Publishers generally are most receptive to calligraphy, and their own artists and designers have for some years shown that they too value the personal touch contributed by a good scribe, especially in the display portions of a book. Milton Glick of the Viking Press, Ray Freeman of Random House, Harry Abrams of the Book-of-the-Month Club, Arthur Rushmore of Harpers, Melvin Loos of the Columbia University Press, George Macy of the Heritage and the Limited Editions Clubs, Arthur Tedesco of Doubleday Doran, Alicia Yasinski of Macmillan, Arthur Williams of Little, Brown, Ronald Murray of Houghton Mifflin—all these are liberal users of pen-effects, and are in turn a cumulative influence upon commercial printing.

Indeed, even advertising shows signs of wishing to use more calligraphy—but here the matter is tangled beyond early unravelling, so we shall have to be patient while the advertiser catches up. Here, too, the book publishers, through their ads in metropolitan newspapers, are leading the way.

SIXTH ANNUAL AWARD  
OF THE TRADE BOOK CLINIC  
AMERICAN INSTITUTE OF GRAPHIC ARTS

HARPER &  
BROTHERS

FOR CONSISTENT EXCELLENCE  
IN TRADE BOOK DESIGN • 1942

PRESENTED BY  
BOOKBINDING & BOOK PRODUCTION

**CITATION:** The Society of Typographic Arts, Chicago awards this citation to CHICAGO DESIGNER who as a volunteer and patriot has rendered the United States Government Volunteer and Extraordinary Service in connection with the work of our War Committee  
THE SOCIETY OF TYPOGRAPHIC ARTS, CHICAGO 1942

George McVicker

Raymond Heer

James T. Mangan

One of enthusiastic Chicago group who have revived interest in calligraphy there, attending informal classes of Ernst F. Detterer at the Newberry Library, Joseph Carter inscribed the above citation

Up Boston way, besides Dwiggins, one should mention Percy Grassby, who is better known for his wood-engraved portraits and landscapes. But like a good master, Grassby is also a spirited calligraphic engraver in all styles. Other scribal notables are Charles Capon of Sudbury, and in Boston: George Trenholm, Edward Karr, and George F. Kelley.

In Chicago, an active revival of calligraphy can be said to center about Ernst F. Detterer's informal classes in the Newberry Library. His group includes familiar names like Raymond F. DaBoll, R. Hunter Middleton, Albert Kner, Rodney Chirpe, James Hayes, Joseph Carter, Phil Reed, and Earl Uhl.

DaBoll has managed to make his good calligraphy acceptable even for national advertisers, and has considerably enlarged the scribe's field of operations. His ingeniously lettered chronology of musicians has had many recent reprints and many adaptive uses—a tribute to DaBoll's clear style and sense of ordered arrangement.

Whatever may have been the past limits upon the use of calligraphy, it is of course capable of many new uses—though these uses usually turn out to be revivals—new in Updike's phrase that the new is usually the long-forgotten. Apart from book jackets, title pages, and end-paper maps, calligraphy can be used in many other jobs: in letterheads, devices, bookplates, and greeting cards; less familiarly in ceremonial scrolls, awards, diplomas, on shop fronts (like the "Artek" furniture symbol by Miriam Woods, a Salter pupil), and in the design or execution of metal inscriptions.

As to scribal designs on metal, there is the silver wedding ring made and inscribed by the late Eric Glick for Mrs. Milton Glick; the A.I.G.A. initials on the metal panel of a box by Warren Chappell; the Shakespeare inscription designed by George Salter for the inside of Mrs. Sidney Jacobs' gold wedding ring; and the many beautiful metal-work objects produced by Berthold Wolpe under Rudolf Koch in Offenbach. Wolpe's talents are now concentrated upon type design (Albertus type for Monotype) and on calligraphic book design (for Faber & Faber) in London.

Bruce Rogers in 1942 designed an Emerson inscription for the south exterior wall of Hunter College—a stone area some 40 by 60 feet. This was surely B.R.'s largest single "page," but he went to work joyfully, and saw to its seemly performance in the shallow stone.



T. M. Cleland enlivened this book label with a gay and musical calligraphic centaur

## THE PHOTOGRAPHIC HISTORY OF THE MEXICAN REVOLUTION 1910-1942

"Clear and without quirks" is the typical Oscar Ogg title above, for Harper & Brothers

**T**YRD with all these for restfull death I cry,  
As to behold desert a begger borne,  
And needie Nothing trum'd in woe,  
And purest faith vnhappyly forsworne,  
And gilded honor shamefully misplast  
And maiden vertue rudely strumpeted,  
And right perfection wrongfully disgrac'd,  
And strength by limping sway disabled,  
And arte made tung-tide by authoritie,  
And Folly [Doctor-like] controling skill,  
And simple Truth miscalde Simplicite,  
And captue-good attending Captaine ill  
Tyril with all these, from these would I be gone.  
Sawe that to dye, I leauie my loue alone

## ARISTOTELIS POETICA CAPUT VI

ΤΡΑΓΩΔΙΑ ΜΙΜΗΣΙΣ ΠΡΑΞΕΩΣ ΣΠΟΥΔΑΙΑΣ/ETC.  
tragoedia est imitatio actionis seriae/etc.  
per misericordiam et metum  
perficiens talium affectuum lustrationem.

The Shakespeare sonnet (No. 66) was transcribed on vellum by Alfred Fairbanks for Paul Standard. Immediately above is the motto page from Hammer's superb edition of Milton's Samson Agonistes

A more modest job is Arnold Bank's brush-written black-letter Gettysburg address on a pine panel 8 feet high by 6 inches wide in Arthur Rushmore's library at "Fairview" in Madison, New Jersey. Mr. Bank had to be a contortionist as well as scribe near the end of his task, for the writing reaches down to within six inches of the floor! A scribal *tour de force* by Arnold Bank



Booklet cover by Raymond F. daBoll, Chicago, who designed and executed the calligraphic cover of the October issue of The Inland Printer

in 1942 deserves mention here—his version of the A.I.G.A. Trade Book Clinic's Award to Harpers "for consistent excellence in trade book design." It was done in the Trajan outline letter, thicks and thins being written with the same pen directly on the paper and finished in free strokes without any retouching.

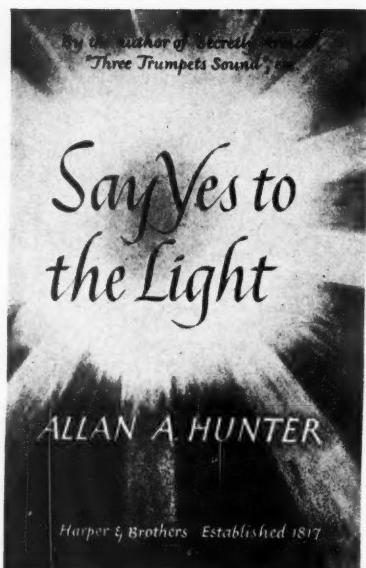
Only a lover of letter-forms would choose this hair-shirt medium for such a task—but a single glance brings ample justification. It brings also a hope that enlightened patrons may see fit to commission such work more often—if only to inspire our scribes and make them feel their labors are needed and are cherished.

The two most recent scribal jobs were done by George Salter in the current year. In January he wrote out on a sheet of Whatman paper "A Pledge to the People of the U.S.S.R. from American Book Publishers." This promised duplicate gift sets of volumes for two Russian libraries of American works in science, art, and folklore as a pledge of friendship to our ally. In July Salter wrote a page of preliminary

greeting for a volume of letters addressed by his friends and fellow craftsmen to Lion Feuchtwanger.

When Johnston revived calligraphy in England he was fortunate in having Eric Gill as his best pupil. The master saw to the glory of the pen, leaving to the pupil the carving of the revived letters in wood and stone. In the United States we have in John Howard Benson of Newport and Providence a stonecutter and sculptor who has taught many a great aspiring student. But whereas England's younger generation can produce through Gill a pupil in calligraphic engraving as unique as Reynolds Stone, where can this art be learned in the U.S.A.?

Yet we do at least have the teachers. Rudolph Ruzicka, for example, belongs to our top flight of illustrators, typographers, and type designers. With Chappell and Dwiggins, Ruzicka has added fresh vigor to American type design. And I think he might be persuaded to teach calligraphic engraving if only he could see any active demand for it by our better schools. Fritz Kredel, formerly of Offenbach, could be depended on for instruction in calligraphic woodcutting. He cut in wood many a scribal essay of the late Rudolf Koch—himself a penman with gifts comparable to Edward Johnston's. Incidentally, it is worth recording (on Kredel's testimony) that for Koch there was only one supreme living penman—Edward Johnston!



Book jacket by Jeanyee Wong, who is representative of the gifted young scribes produced by Salter classes at Cooper Union Art School

One striking extension of calligraphy's sway occurs in an unexpected quarter—the weekly series of Mercury Mysteries (including Ellery Queen and his like). Their publisher Lawrence Spivak, seeking a kind of personal package, has decreed that the texts be printed, but the covers of the book—both front and back—must be calligraphed by George Salter.

And here, dear, reader, is the noblest example of a publisher who in

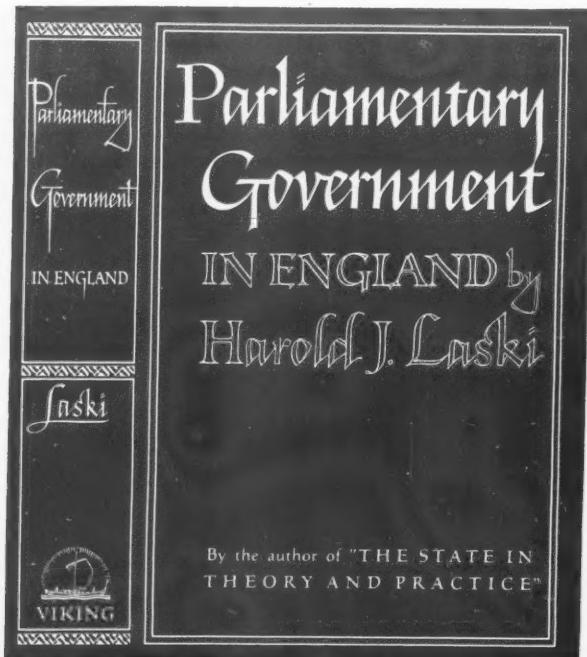
fact gives his artist a free hand that is really free! Never is a Salter calligraphic cover changed in production. The reader gets what is a spontaneous greeting every week, and the sales have quadrupled since the series began! More freedom for the discriminating artist can produce like dividends for every publisher who has Mr. Spivak's courage.

At this point it is only fair to recall that the firm of G. B. Fischer showed a like confidence in Salter by engaging him to do its first catalog and the seven books listed in it. The result was a singularly fresh "first family" of books, each showing subtly its relationship to its sister titles.

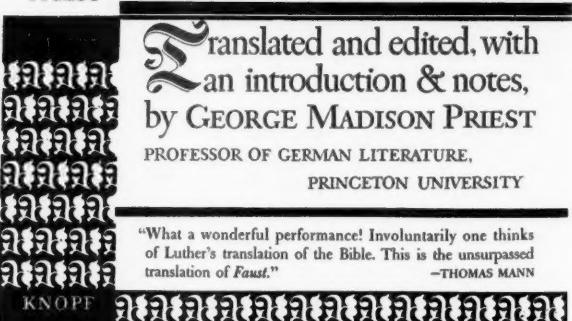
Our commercial engrossing firms generally produce a stodgy and often ugly kind of work. The familiar set of "hand-lettered" resolutions in fake old English has become an unhappy tradition which must in time break down in favor of worthier work. But the engrosser can honestly say that if the job were really well done the customer might suspect he was being fobbed off with something "just as good"! Such is the irony of debased standards: their very redemption can look suspicious!

What we need here is some equivalent of the better tradition prevailing in England during most of the present century. Over there, thanks to the teaching and the

\* As though "foot-lettered" were the alternative medium!



Appropriate calligraphy: The almost primly chaste cover by Arnold Bank, on left, suits his subject, even as the exuberant Dwiggins script fits "Faust"



"What a wonderful performance! Involuntarily one thinks of Luther's translation of the Bible. This is the unsurpassed translation of Faust."

—THOMAS MANN

practice of William Morris, Cobden-Sanderson, Sir Emery Walker, Edward Johnston, Eric Gill, John Beetham, Graily Hewitt, Daisy Alcock, Percy Smith, Alfred Fairbank, Reynolds Stone and many others, what may be called the fear of the pen has long since been overcome. Large and prosperous stores such as Heal's or Marshall & Snelgrove's in London have each adopted a distinctive style of semi-formal writing in their advertisements, which lend dignity to the newspaper pages in which they appear.

It is interesting to note the constant striving by American shops to produce some new quirk of printing or lettering daily—which is incidentally a rational theory for newspaper advertising technique. Yet there is a good deal to be said for the fine Marshall & Snelgrove practice, which is so distinctive as to make readers sense (even before they read) which merchant is addressing them.

Then too, the writing of special manuscript books has persisted in England right through the war. But there is more to this than the mere commissioning of works and paying for them. Alfred Fairbank, writer of the finest controlled hand in England, tells of the text of Virgil's "Georgics" he was writing out for St. John Hornby, who waited five years in understanding silence while the scribe was proceeding with the task. When Fairbank delivered the finished work Mr. Hornby received it with every sign of pleasure and gratitude, and paid for it soon after.

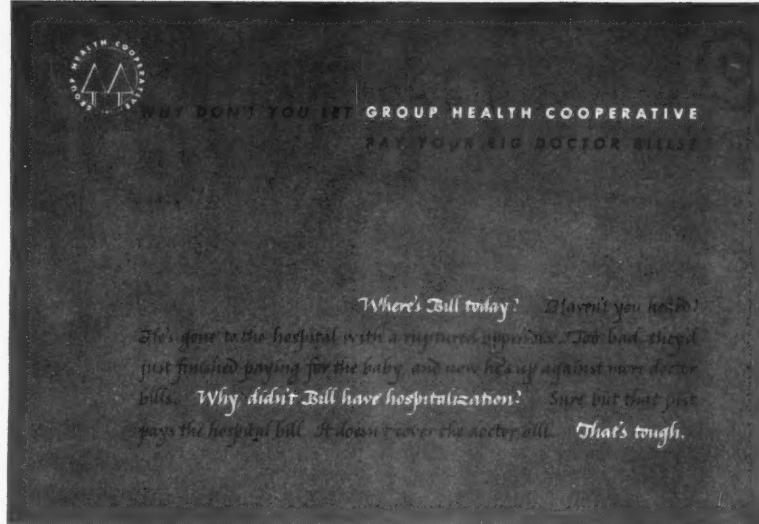
• LONG ADDICTED to the charms of the chancery cursive hand, Paul Standard is mainly responsible for its "restauracion" in this country. This he accomplished in 1938 by bringing over America's first exhibition of present-day English Calligraphy and Illumination for the American Institute of Graphic Arts.

After a two-months' showing in New York City, the exhibit traveled for another four months to other cities, making converts wherever it went. In the fullness of time THE INLAND PRINTER commissioned this first full-dress article on calligraphy to appear in an American periodical.

Grade school penmanship in the Palmer manner was Paul Standard's first interest in calligraphy. His first earned money came from writing specimens for the Palmer people, "presumably," he says, "for use upon reluctant school boards."

"P. S." learned of the Italian hand from the writings (and the hands) of Stanley Morison and Frederic Warde, these opening up a vast historic literature on the subject. A decade ago he came to know of Alfred Fairbank, whose unique powers in chancery cursive showed how much our school children have lost of their rightful heritage in handwriting.

In working hours (this being playtime) Paul Standard is the press representative in New York City for the Canadian Pacific Railway.



The pen of George Salter gave distinction to this cover of a folder for a health insurance group

"Now there," says Fairbank, "is my notion of the perfect patron! He never once asked me how the work was coming along!"

Apart from manuscript books, the Houses of Parliament and the leading statesmen are in close touch with good scribes, and steadily commission work of them. Thus Graily Hewitt regularly writes out in formal style the official warrant of office for each newly created peer of the realm, who must present it to gain his first admittance to the House of Lords. The House of Commons Library has a bulletin-board where (instead of a typed notice) the Librarian uses for display a

good job of semi-formal-roman announcements. When Harry Hopkins youngest son died in the South Pacific, Mr. Churchill sent Mr. Hopkins a card of condolence quoting a few lines from Shakespeare, done in the Johnstonian style.

It ought to be possible for our Library of Congress to help calligraphy along in some such way, and for every university and public library to help its progress. Spurred by such example, business would soon enough find the occasions for scribal work. The plain man, thus exposed to good letter-forms, would learn in time to distinguish between the competent and the sloppy.

## Colophon

• FIRST TREMOR of an art career felt by R. Hunter Middleton, who designed the heading for this article, was in the Lochfauld Public School, by the Roman wall near Glasgow, Scotland. Upon being graduated from the high school at Danville, Illinois, he pondered the outlook of an engineering course at the University of Illinois. With less pondering he succumbed to the sweet music of Carl Werntz's advertising lure in behalf of enrollment in his Chicago Academy of Fine Arts, and signed up to become an illustrator the quick way. After two months, he entered the Art Institute of Chicago.

After one year at the Institute, Middleton became one of the guinea pigs in Ernst F. Detterer's new course, the Department of Printing Arts, in which the students investigated and practiced: calligraphy, the roots of letterforms; design, the basis of beautification of letterforms; typography, the composing of letterforms; printing, the mechanics of the art. During his last year at school, he was even allowed to ink-in the capitals for a Jenson typeface Detterer was designing for the Ludlow Typograph Company. This introduction to reality led to a temporary job with that company in the spring of 1923. The temporary conditions of employment quickly vanished with this company's growing need for a designer. For the Ludlow Typograph Company he has produced drawings for sixty-one typeface series.

# THAT'S OUR BABY

By CLINTON E. BERNARD

**W**HILE PRINTERS and publishers are keenly aware that there is an acute shortage of paper stocks, they are doing too little personally and practically to remedy the situation: the shortage still persists. The statement is a confession, for I am one of the guilty ones—though of late my guilt has been decreased.

I am an editor in a publishing house. Paper stock was to me, until recently, merely the stuff on which beautiful words might be printed. It did not concern me much—until of a sudden there was not enough of it for me. When cherished features have to be omitted from *my* magazine, or at least presented less effectively than before; when margins have to be cut until the effect is grotesque; when stocks are so thin that type shows through on the other side; when spoilage resulting from use of too-thin paper makes the cost of presswork soar—then an editor becomes really aware of the paper shortage.

I felt irritated because the Government had not solved the problem before it bothered me. But then I began asking myself what I personally had done to relieve the paper shortage. The inquiry was embarrassing to me. The embarrassment was relieved only a little by my discovery that I was doing as much as most of the others in the profession. I was rooting from the grandstand—and the grandstand was a long way from the playing field.

Too many of those in authority are doing no work on the job of paper salvage except to urge others to work, and that without a very coherent plan of procedure to offer them. The school children—swell young citizens—are doing a fine job of collecting scrap paper; however, each school had to plan and build its own organization for making collections. This is true in my city, at least. Some schools even improvised their own paper balers, at a cost of about five dollars each.

The Good Will Industries and some similar agencies are also doing a good job of collecting wastepaper.

Despite that, less than half the salvagable paper is being saved. Nearly 200,000 tons more a month could be used, according to the latest information available to me. And printers and publishers, who are most vitally affected by the shortage, are doing little about it in an active way except to cheer school children and the others who are doing some real work.

What more can they do?

The Unity School of Christianity, Kansas City, Missouri, for which I work, is trying the plan of having its printing department act as a receiving station for scrap paper. Of course our print shop saves every bit of its own scrap paper, but now our employees are being asked to bring scrap paper from their homes and turn it in here.

Those who ride to work in automobiles—and this includes a large proportion of them—can bring paper in bundles or stuffed into paper sacks and toss it on the receiving dock. Or if they do not want to handle the bundles themselves they can notify the information desk as they come in; a janitor will pick up the paper from the car. Also they are encouraged to bring their morning newspapers and leave them in the wastebaskets.

Those who regularly come to work on buses or street cars find transportation of their paper more troublesome. A government agency has tentatively agreed, however, to see that extra gasoline is furnished for our truck if we find it necessary to pick up any considerable quantities of paper.

We do not pay for this scrap; the full proceeds from its sale go to the Red Cross. This plan seems to appeal to the givers more strongly than cash payment.

Although we started this plan only recently and have not "plugged" it hard, already it is bringing in four or five hundred pounds of extra scrap weekly. We make no attempt to get paper from those who have been collecting it and disposing of it elsewhere; that would be mere duplication of effort, a competition for scrap. We center our effort on getting scrap from those who have been wasting it.

A very interesting possibility appears here, an incentive for promotion of the scrap collection. Some months ago extra ration points were offered, in addition to money, to those who turned in waste fats. Receipts of such fats increased a third. Many who had not been interested in a little money were interested in a few ration points.

If printers were offered a bonus on their paper quotas for every hundred pounds of scrap paper they turned in, they would have an urgent, appealing reason for going to work. They would do some promoting of their own. There would be no reason for their trying to get scrap that has been earmarked for the Boy Scouts or for some other collecting group, for plenty of other scrap that could be salvaged is now going to waste. Incidentally, in my city the small and medium-sized business places have been the most neglected sources of scrap paper, a government agency informs me.

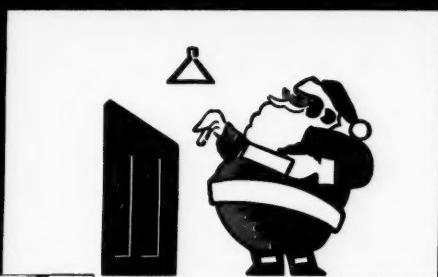
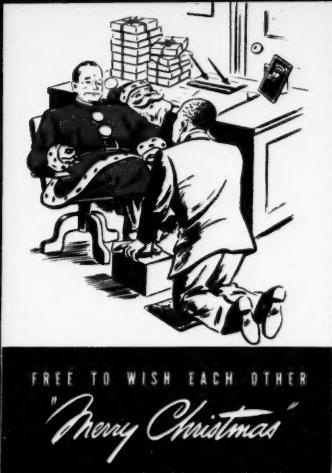
These ideas are not presented as the ultimate answer to the shortage of scrap paper. We are still experimenting with them. The plan of offering a bonus in paper stock to printers and publishers for collecting scrap has not been presented to WPB, though such action is contemplated. We are still feeling our way, looking for better ways. The ideas we have outlined do have one indisputable virtue: they invite practical action by those most concerned.

We know that the government agencies are already swamped with work; that we cannot logically expect to obtain any quick help from them. If any relief comes through them it may not arrive for six months or a year. It is simply not smart for us to court such delay in a matter that concerns our bread and butter—anyhow, the jelly on our bread and butter.

We have asked the Government to do too much for us. (If you doubt this, take another good look at the amount you paid last year in taxes, including income taxes.) The Government cannot support the people (if it is to remain sound); the people must support the Government. Printers and publishers, this problem of a shortage of scrap paper is our baby. We may as well acknowledge our paternity and take care of the child ourselves.

Despite a world of uncertainty and sorrow, the spirit of Christmas has not changed. In this spirit we express our sincere gratitude for good friends such as you, and wish you a Merry Christmas.

*magnific company clifford bisch typographer*



OLD ST. NICK picked up his stick  
With Christmas drawing nigh  
Said he, with Christmas cards this year  
I'll act a brand new "high".

And with his chubby fingers  
The lines began to form  
Words of cheer and happiness  
With wishes good and warm.

But in his haste to set the type  
The stick slipped from his hold  
And scattered 'cross the workshop floor  
The Bodacious Light and Bold.

I won't have time to start again  
Said St. Nick with a sigh  
So I may not have a Christmas card  
But I'll at least have

C H I C K T H A P I



*Christmas Greetings  
and Best Wishes for the  
New Year*

O. S. TYSON AND COMPANY, INC.



Top, left, reading down: Inside of black, silver, and red on white folder designed and written by Clifford Bisch, Hollywood typographer. Against a red background, a picture of the two children of Walter B. Morawski, Philadelphia, personalizes the family card. Porte Publishing Company, Salt Lake City, used red, white, and blue. Middle row: At top, from Temple Press, Philadelphia, which employs center spread for patriotic institutional message. Christmas "pi" and clever verse brighten the card below, of Warwick Typographers, St. Louis.

Top, right: An ornate design reminiscent of the nineties is used on gray folder of Thomas J. Lyon, Boston. Colors are red and blue-green. Formal card from the Haddon Craftsmen, Camden, New Jersey. Green branches and red berries brighten folder of O. S. Tyson and Company, New York City.

## CHRISTMAS CARDS

*Adapt ideas from these appropriately unpretentious greetings*



Good years or bad, did you ever fail to have a customer whose Scrooge-like heart became so softened by the Christmas-shopping bustle that he came running in to you on December 23, demanding grade-A Christmas cards—"something just a little different," of course!

For the most part, the cards selected above are business greetings, which yearly become warmer and friendlier—less "institutional."

We hope that they will act as spurs in inspiring you to create equally good ones, on which you may realize a nice profit and reap good will.

Don't forget that cards of your own present the opportunity to tell your customers that you have appreciated seeing them on the other side of your business counter during the year. And let your company card be an example of the finest work you do.

## FIFTH AVENUE COACH COMPANY

General Offices: 605 West 132nd Street, New York 27, N. Y.

### DIRECTORS

JOHN D. HERTZ, JR. JOSEPH E. RIDDER  
ALLAN S. LEHMAN JOHN A. RITCHIE  
JOHN E. McCARTHY FREDERIC T. WOOD

### OFFICERS

JOHN A. RITCHIE . . . . . Chairman of the Board  
FREDERIC T. WOOD . . . . . Vice-Chairman of the Board  
JOHN E. McCARTHY . . . . . President  
JOSEPH T. McCARTHY . . . . . Vice-President  
EDMUND C. COLLINS . . . . . Vice-President and Secretary  
T. GEORGE WALKER . . . . . Treasurer and Assistant Secretary  
WILLIAM F. GAVIN . . . . . Assistant Treasurer  
STEPHEN C. DUGGAN . . . . . Comptroller  
HENRY J. SMITH . . . . . General Attorney

STOCK TRANSFER AGENT . . . . . Manufacturers Trust Company  
STOCK REGISTER . . . . . The Commercial National Bank and Trust Company of New York

All communications with respect to changes in address, transfers and dividend payments should be addressed to the Manufacturers Trust Company, 55 Broad Street, New York 15, N.Y.

ANNUAL STOCKHOLDERS' MEETING FIRST MONDAY IN APRIL

## FIFTH AVENUE COACH COMPANY

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ANNUAL STOCKHOLDERS' MEETING FIRST MONDAY IN APRIL

## TYPOGRAPHIC

Grouping of Type Units into Interesting  
Pattern Adds Eye Appeal to Type Pages

# Clinic

THE OFFICER'S PAGE of an industrial organization annual report generally appears as the first page of the book but often lacks the qualities of design which its position should demand. With an eye for economy in production these pages are limited to a minimum number of type sizes. The Fifth Avenue Coach page on the right is an example of the "easy-way-out" layout with the result that there is no feeling of design to the typographic appearance. The names of the officers and their respective titles are separated by a gap of white space which makes it difficult for the eye to carry across.

Above are two versions of the same copy—one with a traditional layout—the other with a "smack" of the modern. Both designs organize the copy into pleasing shapes or patterns—both have employed leaders to help the eye cross the page—both show intelligent handling of white space and contrast in type values. The line of Narciss and the italic caps achieve contrast for the design on the left while the rules and lines of script give the same result for the design on the right. In both instances, one size of type has been employed for the majority of the lines.—By Glenn M. Pagett.

## Fifth Avenue Coach Company

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Annual Stockholders' Meeting First Monday in April

This section is devoted  
to short and timely items  
concerning men and events  
associated with printing.  
Copy must reach the editor  
by the twentieth of month  
preceding date of issue

# THE MONTH'S NEWS

## HARRIS BUYS STEVENS COMPANY

The Harris-Seybold-Potter Company, Cleveland, manufacturer of graphic arts machinery, and the Charles N. Stevens Company, Chicago, dealer in bindery equipment, jointly announce the purchase of the Stevens Company by the Harris-Seybold-Potter Company. R. V. Mitchell, president of Harris-Seybold-Potter, conducted the negotiations with Charles N. Stevens, founder and president of his company, and Mrs. N. C. Benson, its secretary-treasurer.

Charles N. Stevens, who is 75 years of age and has retired from active business, handled the sale of Seybold equipment in middle western states for forty-four years. For twenty-one years he was branch manager for Seybold, and since 1921 was head of his own company which has held the Seybold franchise in the Chicago territory.

The personnel of the Stevens Company will be retained by the Harris-Seybold management. The office staff will be under the direction of Mrs. Benson. The service organization will continue under the new management, and H. Peterson, mechanical superintendent who has been with Stevens for thirty-five years, will remain. The sales force, which is experienced and competent in meeting the needs of the market, will also remain with the new management.

Glen D. Baber, who is assistant sales manager of Seybold, will be transferred from the executive offices, in Cleveland, to manage the Seybold operations in Chicago. Mr. Baber has been with Seybold for over twenty years and has had broad experience covering all phases of the company's sales and service operations. He has traveled very extensively throughout the United States and Canada and is thoroughly conversant with Seybold products and markets.

The Harris-Seybold-Potter Company, which is now converted to the manufacture of war goods, represents the consolidation of leading graphic arts machinery companies merged by R. V. Mitchell, company president, in 1927. The Harris Division builds lithographic and rotary printing presses. The Seybold Division manufactures the Seybold cutters, Morrison stitchers, and Wright drills. Both Harris and Seybold firms have been responsible for major developments of outstanding importance in the manufacturing of presses, paper cutters, and bindery equipment.

The purchase of the Stevens Company is the third Harris-Seybold-Pot-

ter Company move within recent weeks in the furtherance of the plans of the company for postwar operations in this country and in export. Just recently announced was the integration of the sales organizations of the Harris and Seybold Divisions under H. A. Porter, vice-president in charge of sales. With this program, J. C. Dabney, sales manager of the Seybold Division, was appointed assistant manager of sales.



Glen D. Baber, assistant sales manager, who will be transferred to Chicago and placed in charge of operations

The establishment of the company's Used Machinery Division in Chicago was a previous move in the expansion program. This new division is under the management of Ren R. Perry, who has been connected with Harris for many years. It provides facilities for the reconditioning and sale of used graphic arts machinery.

All Chicago operations of Harris-Seybold-Potter are under the management of William Guy Martin, vice-president in charge of the Western District, with offices in the Fisher Building.

## RECEIVES ANOTHER CITATION

Robert P. Patterson, Under Secretary of War, has notified the DeVilbiss Company, Toledo, Ohio, that the company has won for the third time the Army-Navy Production Award.

The original citation was made in December, 1942, and the second citation came one year later. The company's products include spraying devices.

## OPEN RESEARCH LABORATORY

The Navigator Club, an organization of printing estimators and production men in New York City, opened its own graphic arts research and development laboratory last month. Under the direction of Ernest Schmatolla, founder and honorary president of the club, members will learn elementary laboratory procedure and eventually engage in independent research.

Opening of the laboratory fulfills a long-cherished ambition of Mr. Schmatolla, who is estimating and production executive at Publishers Printing Company and instructor in estimating, New York Employing Printers Association.

Housed in the plant of one of the members, Samuel Obadashian, partner in the S. & E. Printing Company, the laboratory is equipped with microscopes, a projector and color filters, apparatus for continuous tone and screen photography, a limited amount of chemical and physical material, and a library of more than one hundred books on scientific and graphic arts subjects.

Much of the apparatus has come from Mr. Schmatolla's personal laboratory—the rest was purchased with funds contributed by a paper merchant and a printing firm. The plant facilities of the S. & E. Printing Company will be available for practical production tests of processes and materials. Benches provide a limited seating capacity.

The laboratory was opened in September when Mr. Schmatolla gave a lecture-demonstration on the theory of light and color and its application to color printing.

Mr. Schmatolla's lecture set the stage for a series of Tuesday evening sessions at which members will become familiar with basic laboratory techniques. In the first series of laboratory sessions Mr. Schmatolla will go into more detail on light and color as they relate to printing, will discuss the optical lens, elements of photography and color photography, inks, the Munsell system of color notation and other such topics.

At a later general membership meeting Mr. Schmatolla will give a lecture on testing, identification, and graphic arts trouble shooting, then follow this up with laboratory sessions on the use of the microscope and other testing instruments. A third general lecture on paper and paperboard is planned. Once members have learned the basic techniques, they will have the use of the laboratory on Saturdays.

To those not familiar with the organization and its history, the name "Navigator Club" sounds like a misnomer for a graphic arts group. Members of the advanced estimating class taught by Mr. Schmatolla used to meet after class for a snack and a glass of beer at the Navigator Bar and Grill. At the close of the school term in 1937, fifteen of these students organized as the Navigator Club, with Mr. Schmatolla as president.

Since then the club has grown to a membership of eighty, with graduates of the advanced estimating class each year eligible for membership. Last year the constitution was amended to admit others to membership. Experts address the monthly membership meetings.

Members eventually decided that the name "navigator" was appropriate for a group of estimators and production men, and adopted the slogan "he who charts the course." The slogan was created by an honorary member, Leonard Watkins, manager of the New York City office of Williams Press.

Although most of the members are in the printing industry, several hold key positions in the printing purchasing departments of such well known firms as General Foods, Standard Oil, and Bell Telephone Laboratories. Benjamin Grogan, formerly of Williams Press and now of General Foods, is president.

#### HAMMERMILL GETS THIRD STAR

Hammermill Paper Company, of Erie, Pennsylvania, has qualified for a third white star for its Army-Navy "E" pennant, indicating that the employees have been granted the Army-Navy Production Award for the fourth time. Norman W. Wilson, president of the company, in accepting the new award, pledged for his company that "there will be no let-up in our efforts to give the greatest possible support to our Armed Forces."

## GAGE WARNS PRINTERS OF FUTURE HELP FAMINE

THE PRINTING INDUSTRY will be faced with a famine of skilled help after the war unless a plan for training more craftsmen is formulated soon, Harry L. Gage, the vice-president of the Mergenthaler Linotype Company, warned the October meeting of Brooklyn Printers Group.

Joint committees of labor and management in all printing centers should make a careful study of the problem now, he said. Failure to find a solution will result in non-productive machinery in printing plants, with larger portions of the advertising dollar being diverted to television and other mediums.

He traced the present dearth of skilled craftsmen back to the depression years when the flow of new apprentices into the industry virtually stopped. In the meantime, the average age of journeymen in some unions has advanced to or passed the half-century mark, and older craftsmen are dying off faster than they are being replaced by apprentices.

A complete solution of the problem will include an adequate program for the rehabilitation of returning veterans. Unless this is handled wisely, it may become a disgraceful political football. Mr. Gage urged printers everywhere to study the plan of the Graphic Arts Veterans Rehabilitation Committee of the Typothetae of Philadelphia (see THE INLAND PRINTER, September, 1944) which has set up the machinery to coöperate with the Veterans Administration for re-educating and re-instating veterans into productive positions in the graphic arts.

In discussing postwar equipment, Mr. Gage debunked some of the fantastic reports of tomorrow's miracle machines. Printers need not fear that radical new developments will make their present machinery obsolete overnight.

At the same time, however, printers should maintain an open mind and keep informed on changes that will certainly take place over a period of years. Fantastic as some of these developments seem now, they are conceivably possible and when perfected they will make real contributions to printing progress. But their adoption will be so gradual that the industry will not be disrupted.

Whatever happens, paper, ink, and the Roman alphabet will remain basic to the printing industry, Mr. Gage assured his audience. Printing will still consist of applying ink to paper to form an image of words and pictures, even if the electronic method of printing—in which ink is transferred to paper without pressure—is perfected some day.

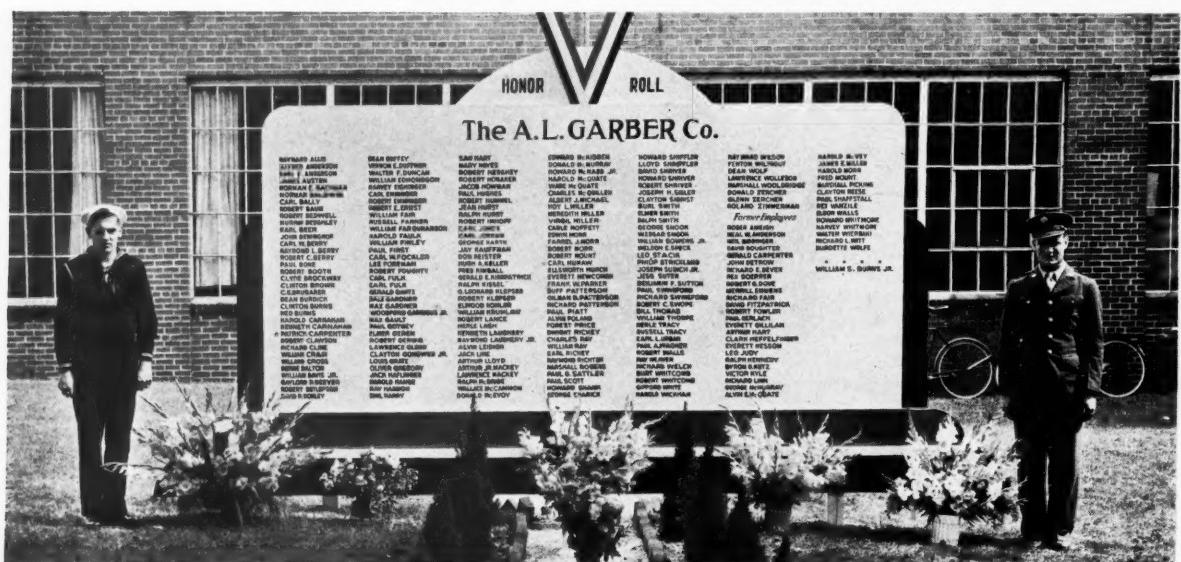
Type on metal will be basic for a long time to come, too, said Mr. Gage. Acknowledging the potential advantages of composition by photography, he said this process has a long way to go before letters on film can equal the mobility of type on metal when it comes to making quick and accurately aligned revisions.

One master alphabet for producing various sizes of a face photographically is typographically unsound, because type designers have learned that subtle alterations of proportions must be made for different sizes of the same face.

If a plastic material could be found to replace metal for casting type, it would offer the advantages of lightness and cleanliness, said Mr. Gage, and could be adapted to present-day typesetting machines. But no plastic has yet been developed to match the qualities inherent in type metal for successful molding under jet pressure, quick solidifying and easy remelting for further use.

The limited size of the printing equipment market will serve as a brake on

## HONOR ROLL OF EMPLOYEES IN SERVICE IS DEDICATED BY THE A. L. GARBER COMPANY



Names of 223 members of the armed forces who were employed by A. L. Garber Company, Ashland, Ohio, were emblazoned on the above plaque. The American Legion assisted at the dedication ceremony. The gold stars are for Patrick Carpenter, Carl Mumaw, Rex Vanzile, and Robert Fowler.

any disruptive changes in machinery and processes, Mr. Gage pointed out. This market is a known one, only \$85,000,000 at its peak, and during the depression years it dropped to \$25,000,000. Any sudden placing on the market of radically new machines, which would make obsolete thousands of printing plants and throw them out of business, would destroy the equipment manufacturer's own market. For his own self interest, the equipment manufacturer must protect interests of his customers, the printer.

Furthermore, the limited size of the market prevents the equipment industry from spending huge amounts for research and development in any given period. The aviation industry, for instance, quickly adapted magnesium and other light metals for airplane engines under the stimulus of war needs, but at a cost of many more millions of dollars than the printing equipment industry or its customers could spend to effect such a quick and radical change.

In December the group will celebrate its twenty-fifth anniversary with a special program. Daniel McVicker, general manager of the Brooklyn Eagle Press, is in charge of arrangements. Mr. Vicker is the immediate past president of the group, and is vice-president of the New York Employing Printers Association. Samuel Chernable, the president of the Comet Press, is president of the group.

#### HONOR JOSEPH T. MACKEY

Joseph T. Mackey, the president of the Mergenthaler Linotype Company, Brooklyn, has been honored by the board of directors on the occasion of his fiftieth year with the company by the establishment of the Joseph T. Mackey Scholarship in Printing at Carnegie Institute of Technology, which involved the voting of a gift of \$20,000 to the Institute.

The gift was presented at a banquet in New York City, November 6, attended by 200 executives and members of the company. Carnegie Tech's president, Dr. Robert U. Doherty, and others including Frederic D. McKenney, of Washington, D. C., senior director and vice-president of the company, took prominent parts in the program.

Mr. Mackey has long manifested a consistent support of printing education in the various vocational schools of the country, and in the early days of the development of the Carnegie Institute approved the lending of equipment to the school to augment that which the school purchased. He has recognized the continuing need of the industry for trained craftsmen, and also for the promotion of education in business methods and sales technique to advance the prosperity of the individual units in the industry.

The Joseph T. Mackey Scholarship in Printing is so endowed as to provide funds for the full tuition and textbook expense of the student who wins it. Students who have finished their first year in the Department of Printing in the Institute become eligible to enter the competition for the scholarship.

## DMAA WILL WORK OUT A METHOD OF MEASURING THE EFFECTIVENESS OF DIRECT MAIL ADVERTISING

• AN ATTEMPT will be made soon by the Direct Mail Advertising Association to measure the effectiveness of direct mail as an advertising medium, it was announced at a one-day conference held October 20 in New York City. More than a thousand of the users and producers of direct mail attended the conference, which was sponsored by the New York City local group of the association, with thirty-eight other graphic arts and advertising organizations participating.

Announcement that a plan for testing direct mail readership would be worked out was made by Howard Korman, president of the association and the manager of merchandising and sales promotion, McCann-Erickson.

Direct mail, a half-billion-dollar industry, second only to newspapers in

New York City is especially concerned, he said, because it has the greatest concentration of advertising brains, management executives, and graphic arts facilities in the country. But the prosperity of New York City is tied up with the prosperity of the whole country, and that is where direct mail comes in.

A number of interesting sidelights on direct mail and its markets were brought out in the course of a symposium on mailing lists in the reconversion period. Dr. Virgil Reed, former Bureau of the Census official who is now with J. Walter Thompson Company, said that big cities have about ceased to grow, and that growing markets of the future will be found in the suburbs.

The number of families in this country is increasing faster than the population, he said, which is important to direct mail because the family, not the individual, is the purchasing unit. More than half the liquid savings in this country, which now total 120 billion dollars as against 54 billions before the war, are held by families with incomes below \$5,000. This also is important to direct mail, its best market being in this income group.

Charles B. Mills, O. M. Scott & Sons, Marysville, Ohio, said that very few businesses spend enough on direct mail to develop a prospect into a good customer. His company, which is in the lawn seed business, keeps a record of how much a customer buys over a period of years and how much its cost to get him, then spends accordingly to get a new customer like him.

A. Gardiner Gibbs, McGraw Hill Publishing Company, urged direct mail users to keep their mailing lists up to date in preparation for postwar business. Industrial mailing lists have changed as much as 50 per cent within very short periods during the war, and will change even more during reconversion.

The phenomenal growth of the house magazine, not so long ago the stepchild of industry, was described by K. C. Pratt from the House Magazine Institute and the editor of *Stet*, the publication for house magazine editors published by the Champion Paper & Fibre Company. It has become a strong arm of public and industrial relations during the war, and bids fair to continue so after the war. As against only about 300 house magazines in 1931 and 1,000 in 1941, there are now 5,000 or 6,000 being published, with a reading public of thirty to forty million people and with \$50,000,000 being spent for production.

Practical tips on the production of printed promotion were given by W. D. Molitor, the public relations manager of Edward Stern & Company, Philadelphia printer and lithographer. First of all he advised the advertiser to select a printer in whom he has confidence and not to shop around to get the most impressions for his dollar. If he asks for a number of bids, that is exactly what he will get—a number of prices with no constructive help from any printer.



It will soon be the season to buy and use these little seals to stamp out tuberculosis

volume, and twice as great as radio or magazines, has nothing comparable to these mediums in the way of published ratings or readership studies. The need for research is imperative, Mr. Korman said, so that facts can be obtained which will give all direct mail a professional standing as a recognized medium. Direct mail can then be sold as an advertising medium and not as just a piece of printing.

"Direct mail users must be 'tinglingly aware' of their selling responsibility," said Frank Egner, who is vice-president of the McGraw Hill Book Company, and mail order specialist. "The future of our civilization depends upon selling and on promotion. If promotion cannot create the sales necessary to provide full employment—to match mass production with mass distribution—then the state will be forced to take over our economy."

The advertising industry will be faced with the task of informing the country and the world what has to be done to insure a postwar prosperity, announced Joseph D. McGoldrick, Comptroller of New York City, speaking at the luncheon session.



Walter F. Schultz, International Craftsmen president, inspects design for the plaques to be given for three best Craftsmen's bulletins, at meeting of Dayton Club. Left to right: John M. Callahan, Mr. Schultz, Lee Augustine, Cincinnati, who is donor of the awards, Herman Slater, and O. G. Fricke

He advised direct mail advertisers to become familiar with some of the "artifices" the printer uses to get certain results, often at a saving in cost. They should be informed, say, that two colors can be used on a sixteen-page booklet with no additional press run—a different color on each side of the sheet.

With the help of Joseph F. Matlack, manager of the Stern plant, he exhibited some of the other "tricks" of the printer's trade. He showed how a color imposition sheet provided by the printer would let the customer know in advance where to place certain color pages. Applications of split fountain and "rainbow" or flow-color were demonstrated.

He explained and showed samples of lithographic conversion, by which four-color process plates previously used in catalogs or in magazine advertisements can become copy for color lithography with no additional artwork or plates to be bought.

Other suggestions Mr. Molitor made included the printing of sixteen color pages in one form, then separating the signature for binding; and the ganging up on one sheet of several pieces to be mailed at later intervals. He urged the buyer to consult the printer before fixing the size of a booklet. Trimming off as little as one-eighth of an inch might permit it to be cut from a more economical sheet size. The trim might also reduce the weight just enough to give the piece a lower postal rate.

Giving a specific example of how control over these artifices will work to the

advantage of the buyer, Mr. Molitor told of a job which involved a hand folding operation in order to meet the specifications of the customer. Mr. Molitor obtained the job later, saw the hand operation, suggested a slight design change that would eliminate it. The customer was incredulous when he was told that the price for the whole job was only as much as the first printer had charged for the binding alone.

Edward Mayer, Jr., president of James Gray, New York lithographer, described the colossal job the New York Post Office is doing in handling the Christmas packages and other mail going overseas. Business men who complain about slow service should remember this extra burden imposed upon the post office personnel, he suggested.

The fifty-five winners in the annual Direct Mail Leaders Contest were announced at the conference. The number of entries this year reached a new high record and the general quality was so good that fifty-five instead of the usual fifty had to be selected. A special feature of the awards was the presentation of a plaque to the Celotex Corporation, Chicago, for the best serviceman's magazine.

Howard Korman was reelected president of the association. Also reelected were Edward Mayer, Jr., as vice-president, and Donald Macaulay, S. D. Warren Company, as secretary-treasurer. Roydon M. Barbour, who is the manager of the Saturday Night Press, Toronto, was elected Canadian vice-president.

#### PAINTS GLOOMY PAPER PICTURE

Early adoption by the printing industry of the simplified thousand-square-inch basis for measuring of paper was urged last month by the Club of Printing House Craftsmen of New York. The members unanimously approved a resolution endorsing the move at their October meeting, which was addressed by Arthur W. Brooks, production manager of the American Colortype Company, Chicago, and technical consultant to the commercial printing section of the WPB Printing and Publishing Division.

Mr. Brooks held out hope for adoption of the plan in the not too distant future. He recalled that it had already been endorsed by the Printing Estimators Club of New York, the largest organization of its kind in the industry, by other local craftsmen groups, and also by the International Association of Printing House Craftsmen at its July convention.

The Boren Congressional Subcommittee now investigating the paper shortage commented favorably on the plan in its interim report released in September. Even the paper manufacturing industry, which turned thumbs down on the idea in January with the rather lame excuse that "the printing industry is not ready for it," now shows signs of reconsidering, said Mr. Brooks.

He hoped the change could be brought about through cooperative action by the printing and paper industries, but said that if necessary the printing industry could force it upon the paper people.

Mr. Brooks devoted the main part of his talk to a discussion of the paper situation, present and future. He painted a gloomy picture, saying there is certainly no room for optimism at present. Pulpwood cutting has been stepped up somewhat, but military demands for paper are increasing faster than the mills can turn it out, which means a continued tightening of the civilian supply. Paper mills, operating at 96 per cent of capacity, are unable in some cases to process into paper all the pulp that has been allotted them. Book paper production for this quarter is expected to be 50,000 tons short of requirements.

During his talk Mr. Brooks took occasion to criticize the printers sharply for their failure to cooperate with the WPB in furnishing information on how much paper they used in 1941. He said that to



IPI exhibit at the National Association of Photo Lithographers conference, showing new electron microscope and G. E. recording spectrophotometer in action

date only 50 per cent of the printers in the country had returned Form WPB-3932 to the Bureau of the Census.

Without this information the commercial printing section of the WPB is at a great disadvantage—it cannot substantiate the claims of the printing industry that it needs a certain amount of paper for essential uses. All of the other segments of the industry—newspapers, magazines, and books—have such figures and can back up their claims.

The paper supply situation will show no marked improvement for a long time, said Mr. Brooks. Limitation orders will remain in effect long after Germany is defeated, he predicted. The stories about enormous quantities of pulp in Scandinavian countries ready for importation to this country are premature. Finland and Norway have none to sell now. Pulp is piled up on the docks in Sweden, for lack of ships, but other markets are competing for this supply. Sweden does not like the price ceilings imposed by this country, and may seek better paying customers for its pulp.

To those who feel that the paper limitation orders are irksome, Mr. Brooks pointed out that their sudden relaxation, throwing paper on the open market, would lead to a mad scramble for the supply by big buyers, leaving the small and medium printers with none.

Earlier in the month Mr. Brooks discussed production economies at a meeting of the Printing Estimators Club of New York. Printers have fallen into a rut, blaming the war for things they do or don't do, he said. It is time for printers to clean out the corners of inefficiency that have crept in during the war.

Defining his topic, "pre-makeready in the office," as meaning attention to the thousand and one things that keep production costs down and get the job delivered on time, he said that a full production ticket should be written and everything be checked before it starts through the plant.

The production manager should be sure that all the outside materials are ordered and on the way in time. This includes ink, engravings, electrotypes, paper, outside composition, even shipping and mailing materials—which can delay delivery of a finished job if they are not on hand in time. A check should be made with the customer as to what he is to furnish in the way of artwork and plates. The engraver should be provided with the same paper and ink that is to be used on the job, and notified as to the color rotation for proving. At the time the job is sold the trade binder should be told when he can expect it.

The production department at American Colotype Company is staffed with efficient "production operators," said Mr. Brooks, who act as "liaison officers" between customer and plant. The salesman is thus relieved of following up personally on the job.

Assisting the production operators are clerks for each department who see that department schedules synchronize with the master production schedule in the office. Foremen are thus relieved of clerical details and have more time to plan.

#### MID-STATES GUMMED PAPER SOLD

W. L. McKnight, president of Minnesota Mining and Manufacturing Company, St. Paul, originator of "Scotch" tape, and developer of other "pressure-sensitive adhesives," has announced expansion of the company's plans by purchase of Mid-States Gummed Paper Company, Chicago, one of the larger concerns in the manufacturing field of gummed paper, gummed cloth tape, and gummed labels.

Active management of the affairs of the Mid-States division with its 350 employees will continue in the hands of Irving McHenry, its founder and president, and two of his associates, George



W. L. MCKNIGHT

Goodsir and Frank Humphner, both of whom were vice-presidents. It is understood that these men and other stockholders of the company will receive an aggregate of \$1,000,000 for their holdings. Plant facilities which are involved in the deal include buildings adjoining the Chicago and Burlington Railroad on south Damen avenue, Chicago, with a floor space of 171,250 square feet.

George H. Halpin, vice-president of Minnesota Mining and Manufacturing Company, will correlate the activities of the former gumming and coating facilities of the parent company with those of the newly acquired subsidiary.

#### CONVEYS DATA BY INTERVIEW

An unusual method of presentation of facts to employees of American Type Founders concerning its current operations is contained in ATF's illustrated booklet of 32 pages and cover, titled "The A-T-F-Dollar; Where Does it Go?"

In the booklet, Thomas Roy Jones, president of the company, explains in the course of an interview with Daniel Albert Keenan, a member of the ATF organization, the manner in which the company gets its orders, how they are handled with the aid of the 4,400 em-

ployees, how much money the company made last year, and exactly where it stands economically at the time the interview was made.

Graphs show comparisons of operations prior to the war and how the business was stepped up as a result of the war effort. A circle representing a silver dollar is first shown in its entirety as symbolizing the company's income for the year ended March 31, 1944, aggregating \$38,599,541.96. By easy stages various segments of the dollar appear in the page by page illustrations as explanations are made that 32 cents went for wages; 41 cents for raw materials; 12½ cents for operating expenses; 1 cent for replacement or depreciation of equipment, while 10 cents were paid for taxes.

It was shown that ¼ of a cent was set aside for postwar reconversion; 2 cents are set aside as "earned surplus" to strengthen the financial position of the company; and ¼ of a cent of each dollar was paid as a dividend to the 5,500 stockholders who have "over \$10,521,000 of their money tied up in ATF." This is broken down to represent an investment of \$2,372.96 to put each employee to work.

At the close of the "interview," operations during the past five years are summarized by Mr. Jones, and the future is discussed as follows: "During the past five years, you've seen the number of ATF employees grow from 1,200 to over 4,400. You've seen payrolls increase from about \$2,000,000 to over \$12,000,000. You've seen our total sales jump from \$6,180,000 annually to over \$38,000,000.

"Of course, a lot of this growth has been due to the war. No one knows today just what the demand will be for printing presses, type, and other ATF products when peace comes. I can only tell you that we are doing everything we can to prepare for that future by perfecting old products and developing new ones.

"For myself, I have great confidence in the future of America. And I think we can say, without boasting, that ATF has proved itself capable of success so long as the nation is prosperous."

This is the first time that ATF has issued a financial report to its employees, and a request is made for their opinions as to whether the report should be repeated next year.

#### AWARDED "E" RENEWAL

F. P. Rosback Company, Benton Harbor, Michigan, has received notice from the Navy Board for Production Awards that it has granted a second renewal of the Army-Navy "E" Award "for meritorious service on the production front."

"The men and women of your plant have continued to maintain the high standards they set for themselves when they were originally awarded the Army-Navy 'E,' and they may well be proud of their achievement," wrote Admiral C. C. Bloch, chairman of the board. "The additional white star which the renewal adds to your Army-Navy 'E' flag is the symbol of appreciation from our Armed Forces for your continued untiring effort and support so necessary for our ultimate victory."

## SELECT DMAA LEADERS

Fifty-five direct mail campaigns that were developed in 1944—five more than usual—have been selected for exhibition purposes throughout the country by the Direct Mail Advertising Association, whose one-day clinic was held in New York City, October 20.

Winners in the annual contest were announced by Edward J. Pechin, of E. I. du Pont de Nemours & Company, who served as chairman of the jury of judges. The best house magazine produced for servicemen was that of The Celotex Corporation, Chicago, which received a plaque.

"The number of entries in this year's DMAA contest set an all-time high record," reported Mr. Pechin. "The quality of the entries was particularly outstanding, necessitating the awarding of fifty-five leader certificates, five more than were awarded at any previous DMAA clinic. I urge everyone interested in direct mail to see these campaigns on exhibit during the coming year."

After the Fifty-five Direct Mail Leaders are exhibited in various cities, they will be installed in educational institutions for reference purposes.

## SIDNEY L. WILLSON

Sidney L. Willson, who retired from the presidency of the American Writing Paper Company in 1937, died in Washington, D. C., October 10. He was on his way from his summer home in Holyoke, Massachusetts, to Miami Beach, Florida, when he suffered a heart attack.

## BUYS 18 ACRES OF LAND FOR POSTWAR PLANT

• EIGHTEEN ACRES of land only five miles from the loop district of Chicago, upon which a large printing establishment is to be erected as a postwar project, has been acquired by the American Colortype Company from the International Harvester Company for \$285,000. The first building unit may cost \$500,000, but the management of the company said that no architect's plans have been made.

The land is located north of Fullerton avenue along the bank of the Chicago River, between Ashland and Western avenues. Two railroads run parallel to the east and west boundaries of the tract of land, which will give the proposed plant excellent transportation facilities for tonnage business. The docks along the river also will be usable for receipt of raw materials and shipment of finished products. Warehouses now on the property will be utilized as soon as present leases expire, one building being available for use January 1.

International Harvester Company vacated the property—known as the Deering Works—in 1933. When established originally by the Deering interests as a factory site, the acreage was at the city limits. Since then, residential districts have been built up around the area, making the location convenient for the labor supply which the American Colortype Company requires for production of its specialty lines.

At present the commercial printing and publishing operations of the com-

He was born 77 years ago in the East; became an employee of the Government in Washington, quitting in 1888 to go West. Admitted to the bar in Nebraska in 1890, he practiced law for a time, then obtained a job in a stationery store in Denver in 1893.

Willson next got a job in a paper house in Omaha and, from that time until his retirement, continued in various branches of the paper industry. In 1923, he became vice-president and general manager of the American Writing Paper Company at Holyoke, becoming president and later receiver. When the company was re-organized he retained leadership. He retired from active business in 1937. Mr. Willson was president of the American Paper and Pulp Association from 1929 to 1935.

## STUDY RESEARCH PROJECTS

Sixty projects suggested by lithographers are being considered for research activities of the newly enlarged staff of the Lithographic Technical Foundation, Wade W. Griswold, executive director, has announced. Four of the projects, connected with photography, are considered of first importance. Six deal with platemaking, three with grain and moisture control, three with press operation, ten with ink, four with paper, one with health hazards, three with offset press blankets, and two of the projects are classified under miscellaneous. Other projects, considered of secondary importance, will be deferred until proper facilities are available.

## COMPANY REQUIRE USE OF FOUR SHOPS

pany require use of four shops in different locations, the farthest being six miles away from the main plant, where approximately 200,000 square feet of floor space is utilized. In the main plant, large color presses are operated, besides full photoengraving and electrotyping plants. Some bindery work is also done in the plant. In its New Jersey plant, the company operates both offset and letterpress equipment, and subsidiaries operate in other cities.

The company was organized in 1902 through the consolidation of American 3-Color Company, National Colortype Company, Osgood Colortype Company which itself had absorbed Chicago Colortype Company, Osborne Company of Newark, New Jersey, and Murphy Company of Red Oak, Iowa. At the time of the consolidation, the new company was commonly referred to as "the Colortype Trust."

Edwin Lennox, president of American Colortype Company, and H. R. Stone, its secretary, completed the negotiations with the representatives of the International Harvester Company by which the land was acquired for the printing firm's postwar expansion.

"Our primary purpose in purchasing the tract of land is to provide a site for postwar construction of a new plant which is necessary for our business and which will be helpful in providing employment for men returning from military service," said Mr. Lennox.

# WAIVER OF VETERANS' RE-EMPLOYMENT RIGHTS

Since the publication in THE INLAND PRINTER of an article on the legal rights of veterans to their former jobs, a new development has taken place which should be watched with extreme care by all employers no matter how well intentioned their attitude toward ex-service personnel.

In a recently issued Local Board Memo (No. 190-A) the national headquarters of Selective Service brings out the fact that a veteran may waive his rights to re-employment under the Selective Service Act, provided that such a waiver is not induced by fraud, misrepresentation, or other coercive methods.

In certain instances it will be of mutual advantage to the employer as well as to the former employee for the employer to pay a returning veteran in lieu of re-employing him. This memorandum, it should be here emphasized, in itself indicates by clear implication that the veteran has a property right in his former job if he qualifies for it under provisions of Section 8 of the Act.

Having this in mind, it can be seen where the employer may, at a later date, find himself in a position where he will need to prove that the waiver was given voluntarily. Against such a contingency the employer should fortify himself with a signed waiver stating the veteran has been offered his old job and that he voluntarily elected to take a cash settlement instead.

Such a cash settlement must be for more than a nominal amount, otherwise the veteran at a later date may successfully prosecute a claim for back wages. Employers, in such a situation, should not depend upon their own good intentions toward the veterans but should canvass all possibilities inherent in a waiver even though veterans be agreeable at time of signing.

Incidentally, this phase of Section 8 opens up vast possibilities in which veterans, having no intention of seeking their old jobs, nevertheless will desire to cash in on their "property rights" in the former jobs before seeking or taking new jobs. This waiver feature of the Act, it should be remembered, is optional insofar as the two parties can get together. It does not require the employer to pay the veteran in lieu of a job if the employer prefers to give the veteran the job and the veteran does not want the job.

Neither, it would appear, is the veteran forced to take a cash settlement in lieu of the job. The waiver is designed for those instances where both parties may see self-interest in its use. It should be borne in mind that, figuratively speaking, the veteran cannot have his cake and eat it, too!

HAROLD J. ASHE

## PRINTERS ARGUE WITH OPA

Two general meetings of printers were held under the auspices of the OPA—one in Chicago on October 4, the other held in New York City on October 11—to consider maximum price regulations as applied to specified classes of printed products made for re-sale purposes.

The OPA officials in attendance proposed that two changes be made in the categories covered in MPR 225, one being that the order shall apply only to commercial printers and not include paper converters which the present order does. The other proposal was the elimination of that paragraph in the order which freezes job printers to ceiling prices current in March, 1942, and inclusion of a provision permitting them to add increased cost of materials to their prices.

At the Chicago meeting, printers in attendance directed the attention of the OPA officials to the fact that the United States Government through its War Labor Board granted an increase in pay to skilled workers in the printing industry, which materially increased cost of production of items, selling prices of which were controlled by the OPA in MPR 225. The printers argued that because of the action of WLB, the OPA should provide for the increased cost of production of such items.

## OUR COVER

The droll American trait of exaggeration is employed effectively in the unusual illustration, "An American Rope Trick," featured on our cover. The Shell Oil Company used it to accentuate the story of how it solved a specific lubricating problem for the Wire Rope Corporation of America.

A climatic globe was used to reveal at a glance the world-wide use of wire rope and the extreme temperatures to which it is exposed. The wire rope actually is lubricated from the inside with a special Shell lubricant.

C. W. Shugert, of the sales promotion and advertising department of Shell Oil Company, says that the illustrator, John Vickery, was chosen "because he has the technical ability, the craftsmanship, and the contemporary feeling that was essential to this particular piece of art."

The four-color plates are used through the courtesy of the Shell Oil Company, and the J. Walter Thompson Company, the agency preparing the advertisement, which is one of a series developed on this theme: the Shell solution of unusual problems of lubrication in the war production of the leading industrial concerns, using true situations that have been faced by Shell customers.

One attorney who represented printers suggested that a refusal on the part of OPA to permit printers to recover their increased costs was the equivalent of depriving them of property without due process of law, and that such a procedure was contrary to provisions in the United States Constitution.

## WILL DISCUSS REHABILITATION

Rehabilitation programs for training ex-service men in the graphic arts will be discussed, under the auspices of the National Graphic Arts Education Association at the annual convention of the American Vocational Association, held at Murrell Dobbins Vocational School in Philadelphia, December 9. The general program will be in charge of Fred J. Hartman, director of the Graphic Arts Educational Association. Speakers on the program include several educators.

## RETROACTIVE PAY ORDERED

All printers employed by the State of California are entitled to receive a retroactive scale of wages as of February 28, 1944, although the wage agreement made at that time was not approved by the War Labor Board until April 11, 1944. Attorney General Robert W. Kenny, head of the State Department of Justice, stated in an opinion. The ruling was addressed to George H. Moore, State Printer.

The problem had arisen whether these new wage scales as approved by the War Labor Board could be made retroactive, which the State Personnel Board did not do.

"If the printers in the State Printing Office are not paid according to the new scale and retroactive to February 28, 1944," Kenny said, "they will have rendered services for a period of time at a rate below the general prevailing rate for the locality. The State Printing Office will have had the advantage over private industry. Private industry has had to adjust itself to these problems. So should the state."

The present opinion will supersede an earlier opinion on the same subject.

## PRESS ASSOCIATION EXPANDS

Celebration of the sixtieth anniversary of the formation of the Inland Daily Press Association will be arranged for next May in Chicago, provided war conditions permit, members decided at the annual meeting held in Chicago, October 15 to 19.

Expansion of the activities of the association required leasing of more office space at headquarters in Chicago, advancing John L. Meyer from the office of secretary to that of general manager; promotion of William F. Canfield from assistant secretary to that of secretary, and employment of more office help.

Mr. Meyer became secretary-treasurer of the organization in 1932. Under the new arrangement which becomes effective January 1, he will retain his office as treasurer, become general manager, and will turn over much of the traveling and office duties to Mr. Canfield, the new secretary.

YOUR

# Waste Paper SHOULD FIGHT!

Believe it or not—several hundred thousand different war items are made or wrapped with paper! All kinds of waste paper are desperately needed. Yet there's uncollected waste paper in every plant.

Outdated records, dead files, old stationery—brown paper, wrappings, corrugated boxes and cartons—they ought to be fighting.

But collections have been lagging. So do your part—help beat this No. 1 war material shortage. Make sure that waste paper is saved. Turn it in now.



## HOW YOUR WASTE PAPER FIGHTS:

100 pounds of waste paper when stacked and tied into flat bundles ready to be picked up by a scrap dealer is just about the height of a broom handle. It's pretty harmless looking, too—not dramatic at all!

That's where you're dead wrong! That 100 pounds of waste paper packs a terrific wallop! Here's how it goes to war:

11 Protective bands for 1,000-pound bombs

17 Protective bands for 500-pound bombs

20 Protective bands for 250-pound bombs

50 Casings for 75 mm. shells

50 V-boxes for food and equipment

100 Casings for average-size shells

100 Fin locknut protectors for bombs

115 Cartons each containing ten 20 mm. shells

200 Containers for field rations

200 Containers for blood plasma

650 Cartons for U. S. Army K rations

1105 Cartons each containing fifteen 50 calibre bullets

1,470 Boxes for emergency lifeboat rations

2,041 Cartons containing one life preserver light

2,128 Cartons each containing fifty 45 calibre pistol bullets

2,911 Cartons containing ten cartridges for inflating lifeboats

## WASTE PAPER'S A MUST—DON'T LET IT GATHER DUST!

Mid-Continent Petroleum Company's Diamond recalls to the readers of that house magazine importance of waste paper as war material

## UTA APPROVES PROPOSAL THAT WOULD LEAD TO ORGANIZING OF CENTRAL GRAPHIC ARTS GROUP

• ANOTHER STEP toward the merger of the two major letterpress groups in the United States was taken at Cleveland on November 1, when the board of directors of the United Typothetae of America approved the principle of the proposed uniting.

They voted for appointment of a committee of three UTA members to meet with a similar committee of the Joint Committee on Government Relations of the Commercial Printing Industry, the six members thus named to choose a chairman, who is not related with the industry, to act as arbiter.

This action climaxed a series of moves beginning in Detroit last summer with a proposal for an over-all national organization by A. E. Giegengack, Public Printer of the United States. Mr. Giegengack felt that the graphic arts should be represented in Washington by an industry-wide organization to protect and advance the interests of the whole industry in all its branches.

Subsequent to that meeting, a planning committee conference was held in Chicago, at which a favorable expression was voted, and an organization committee was authorized to proceed with plans, with James F. Newcomb, New York City, as chairman, and C. C. Means, Detroit, as secretary.

Members of the organization committee met in Pittsburgh, and the report of that meeting indicated that the two major groups of letterpress printers had better merge first, before attempts were made to organize the entire graphic arts into one trade association. A committee was named to prepare a statement for submission to the Joint Committee on Government Relations of the Commercial Printing Industry at an early date, and to the United Typothetae of America at its meeting in Cleveland on November 1 and 2, a specific proposal designed to effect the merger of all units comprising the letterpress industry.

Carl E. Dunnagan, Chicago, president of the Graphic Arts Association of Illinois, was selected as spokesman to present the consolidation proposal to the UTA at Cleveland.

Accompanying him were James F. Newcomb, of New York City; C. C. Means, Detroit; and Harry F. Ambrose, Nashville, who were also chosen to serve on the committee.

In his presentation, Mr. Dunnagan briefly reviewed the recent movements toward forming an over-all organization in the graphic arts as the prime objective of the whole industry, and stated the difficulties encountered in interesting all other branches of the industry as long as the letterpress section was not presenting a united front.

He then stated that it was the "unanimous recommendation of the Organization Committee that the first step taken should be the consolidation of the activities of the Joint Committee on Government Relations in the field of

Government and public relations, with the activities of the United Typothetae of America under a new name and a new organization structure."

Mr. Dunnagan pointed out that the Joint Committee on Government Relations has been financially supported by twenty-five major printing centers, while the United Typothetae of America, according to recent reports of that organization, has approximately 1,000 members and has local associations in seventeen of the more important printing centers.

"There are in the United States ninety-two cities with a population of 100,000 or more," said Mr. Dunnagan. "The two lists of cities supporting the two groups show, after eliminating duplications, that thirty-six cities are now supporting financially either the Joint

letterpress groups merged, the united front thus presented to the entire graphic arts of the country will result in the formation of the industry-wide organization which Mr. Giegengack and the others have envisioned as being necessary to protect and advance the future interests of the graphic arts in the field of Government regulations.

### PUBLISH HOUSE ORGAN DATA

Information gathered about house magazines shows that 5,100 different publications are being published by 4,016 companies. *Printer's Ink*, whose publishers gathered the information, commented that "this is by far the largest list ever put out and provides graphic evidence of the confidence placed by management in the house organ as a medium for maintaining sound employee and public relations."

### PRINTER PURCHASES BUILDING

The Sniffin Printing Company, White Plains, New York, has purchased the building in which its plant is located for \$20,000. Richard Turner, president, is a graduate of the printing department of the Carnegie Institute of Technology. He was first employed by the Mergenthaler Linotype Company for four years, and was assistant production manager for Davis, Delaney, New York color printer, for three years prior to purchasing the Sniffin Printing Company.

### NAME PERSONS SALES MANAGER

Ralph C. Persons has been appointed sales manager of the George H. Morrill Company division of General Printing Ink Corporation, announced Arthur S. Thompson, general manager.

For ten years Mr. Persons was district manager for J. M. Huber, in St. Louis, later was in Chicago, and more recently was eastern district manager with headquarters in New York City and in Boston. He joined the Morrill staff June 1 and will continue his office at executive headquarters in New York City.

### SEEK WAR LOSS CLAIMS REVISE

Destruction of many printing plants in England has caused the British Federation of Master Printers to submit to the Board of Trade, representing the Government, a revised basis for adjusting claims of war losses. According to the basis now operative, the printer claiming loss adds 25 per cent to estimated cost as of August 31, 1939, of a new machine of the same or similar kind, and makes a deduction of depreciation at 7½ per cent per annum on diminishing value since date of purchase of the machine in a new condition from the maker.

In the case of type and composing room equipment the addition is 30 per cent, and in the case of type metal, 50 per cent. Because of increase in prices, the printers propose a new basis, "in the absence of a live valuation of recent date," as follows:

"Take estimated cost as of August 31, 1939, of a new machine of the same or similar kind; add 50 per cent to cover



Harold W. Hill, new president of the United Typothetae of America, elected at the meeting which also approved central graphic arts group

Committee on Government Relations, or the United Typothetae of America.

"The Committee recommends that all the associations which are financially supporting the Joint Committee, cities which are affiliated with the United Typothetae of America, and with the Directors of the United Typothetae of America, give a serious consideration to the progressive step forward which would be taken if this united support under a combined organization could be obtained to do a more comprehensive job for the industry."

The favorable action of the board of directors of the UTA paves the way for the achievement of the purposes of the organization committee appointed at the Chicago meeting last August. Leaders are hopeful that with the two let-

estimated increase for replacement at time of loss; deduct the depreciation at rate of 7½ per cent per annum on diminishing value of total."

The formula stated that in the event that a machine was not used regularly, the normal 7½ per cent depreciation might be too high, "unless the factor of the obsolescence has to be considered," but, "on the other hand, 7½ per cent may be insufficient to meet the case of the fast running machines of light construction, machines used largely on double or treble shifts."

"Where it is the practice of the firm to send machines to the makers or to specialist firms of engineers for dismantling, renewal of worn parts, and re-assembly in new condition, perhaps with all improvements incorporated, the basis of valuation proposed would obviously result in substantial undervaluation of those machines."

#### WILL EXPAND MARKETING PROGRAM

John Simonds, formerly with the McCann-Erickson advertising agency, has just been appointed as a member of the staff of the sales promotion department of the Interchemical Corporation, with his headquarters in New York City.

George Welp, director of advertising and sales promotion of the corporation, has announced that the advertising and marketing program for postwar operations was being expanded and that Mr. Simonds was to have a part in the planning and execution of the program.

#### WILLIAMSON NAMED MANAGER

Eugene Williamson, since 1925 connected with the Bakelite Corporation as a research scientist at its laboratory in Bloomfield, New Jersey, and for several years past a service executive in the sales department, has been named manager of the printing materials division of the company, with headquarters in New York City.

Plastic printing plates and matrices will be serviced and developed by the division under Mr. Williamson.

#### CORRECTION

In the caption accompanying William C. Huebner's picture on page 36 of the October issue, the statement was made that his patents were sold to Lanston Monotype Machine Company.

Mr. Huebner wants it to be known that those patents are still owned by him, Lanston merely being licensed under a contract to manufacture and sell photo-mechanical platemaking equipments.

He also points out that the Huebner Laboratories are not restricted to research in offset but work on development in all branches of the graphic arts.

# EMPLOYERS PROTEST

## BECAUSE OF ITU RULES WHICH SUBSTITUTE STRIKE ACTION FOR CONTRACT ARBITRATION

### AN EDITORIAL

• DRASTIC NEW RULES of the International Typographical Union which authorize its executive council to order local unions to strike without a referendum vote, and to utilize all ITU funds for strike benefits, were considered by representatives of 140 newspapers at a labor conference held in Chicago, October 16 and 17.

The use of these arbitrary powers by the executive council is defended by officers of the ITU in the October issue of *The Typographical Journal* on the basis that local unions are "shying away" from the arbitration agreements in contracts because of frequent deadlocks. Effective January 1, when any arbitration procedure to which a local union is committed reaches a deadlock, it may request the ITU executive council to release it from the agreement obligating it to arbitrate.

Anticipating counteraction by employers, ITU officials stated: "If employers deplore this changing attitude on the part of members of the International Typographical Union, they have no one but themselves to blame. Arbitration in far too many instances has been used merely to delay final action. The theory of arbitration is fine. When applied properly it is definitely an enlightened method of maintaining harmony and balance between employer and employee. When in practice it fails to work promptly, smoothly, and fairly, it becomes nothing less than a millstone around the necks of those who become entangled in it."

The publishers at their Chicago labor conference issued the following statement:

"For more than three quarters of a century, the American newspapers having agreements with typographical unions have maintained amicable relations through the collective bargaining and arbitration.

An enviable record has been established by a sensible and orderly procedure in conciliation and arbitration as a result of joint action in which both parties have earnestly tried to compose their differences around the conference table, and also as a result of mutual respect and confidence.

The recent action of not only the ITU convention, but also the actions of the ITU Executive Council jeopardize this amicable understanding and relationship by the insistence of the international union that its views and wishes control the basis of negotiation between the local parties. Not only is this a threat to relations with unions affiliated with the ITU, but it is also a threat to collective bargaining with all printing trade unions with which daily newspapers negotiate.

Through the orderly processes of conciliation and arbitration, the ITU has established the wage levels and the working conditions which have

brought them to their present enviable position.

"As a group, daily newspapers, in their dealings with printing trade unions, have whole-heartedly supported the orderly procedure of collective bargaining and have proved this position by countless settlements, both in conciliation and in arbitration. We believe this orderly procedure should be preserved.

"However, the practice of adopting laws affecting wages, hours, and working conditions has become so extreme by the more recent actions of the ITU Convention and the ITU Executive Council as to threaten to destroy the processes of collective bargaining.

"We recognize the right of the union to adopt any program or law which it may see fit, but that right does not permit the imposition of such conditions upon the employers without their consent.

"The present ITU situation is of such vital importance that we believe this conference should recommend the calling of a special meeting of all daily newspaper publishers at an early date for the purpose of formulating a plan of action.

"The recent actions of the ITU Convention and the ITU Executive Council in promulgating unilateral rulings that affect the relationship of publishers and the ITU violate all the well-established principles of collective bargaining by, among the other things:

"1. Authorizing the violation of valid arbitration contracts.

"2. Permitting a strike by substituting the opinion of the Executive Council for the orderly action of the local union by vote of its members.

"3. Limiting the duration of any arbitration award.

"4. Taking to themselves the sole right to prohibit the arbitration of issues which are properly arbitrable under the terms of a contract.

"The foregoing actions indicate that the ITU has adopted a policy of refusing to uphold contracts, and that it will both violate and abrogate agreements at will.

"For the foregoing reasons we recommend the following:

"1. The principle be reaffirmed that a contract is and must be equally binding on all parties thereto.

"2. All the principles of collective bargaining as successfully followed in the past regarding wages, hours and working conditions must be maintained.

"3. Blanket recognition of union laws should not be granted, and no union rule or law directly relating to wages, hours, or working conditions should be exempted from orderly processes of collective bargaining.

"4. Every contract be complete in itself and paramount.

"5. Agreements to arbitrate disputes must be respected."

## WARNED TO ACCEPT GOV'T ORDERS

All printers' groups have been urged to publicize a warning issued by the Joint Committee on Government Relations of the Commercial Printing Industry concerning the need for accepting and executing orders for printed matter required by our Armed Forces.

"We have been advised by friendly sources in Washington that unless the printing industry accepts Government printing orders willingly and promptly from now on, the Armed Forces are going to insist that the War Production Board put the printing industry under the same sort of production controls that were imposed last spring on paper manufacturers," reads the warning.

The statement relates that last winter the Army had trouble placing orders for various sorts of papers, and the paper industry was warned that if it did not take orders willingly, more effective means would be used. The difficulty continued, whereupon paper mills were put under a "preferred production schedule" whereby they are required to produce the directed quantities of specified types of paper "prior to and regardless of their normal production."

"If the printing industry does not want such control over production of printing and does not choose to have the Armed Forces tell printing plants how much of what types of printing they will produce from the paper they receive, every printing plant must cooperate in accepting Government orders when offered."

"We believe that the threatened controls would be so disastrous to our industry that we insist on behalf of the entire industry that any printer who is offered such an order and feels that he absolutely cannot take it, immediately take the problem up with his Association secretary and have the Association handle it as an area problem, calling in whatever printers are qualified."

## BUYS CHICAGO DAILY NEWS

John S. Knight, president of Knight Newspapers, and publisher of the Detroit *Free Press* the Miami *Herald*, and the Akron (Ohio) *Beacon-Journal*, has acquired control of the Chicago *Daily News* by purchasing the stock interests formerly held by the late Frank Knox, Secretary of the Navy.

At a meeting of the board of directors of the Chicago *Daily News* on October 24, Mr. Knight was elected president and publisher of the newspaper, succeeding Laird Bell, executor of the Knox estate. Other officers elected are also associated with Mr. Knight in his other newspaper ventures.

## RETURNS TO CIVILIAN JOB

Arthur W. Brooks, for the past ten months consultant to WPB, representing the interests of commercial printers, has returned to Chicago to assume his regular duties as production manager of the American Colotype Company, which paid Mr. Brooks his salary while he served in Washington as a dollar a year man.

When the management of the company lent Mr. Brooks' services to the printing and publishing division of the WPB last winter it was with the understanding that he was to be relieved of his official duties in six months.

## PLANS BOOK AUCTION

Historical and technical books about printing will be auctioned at the regular meeting of the Newark Club of Printing House Craftsmen, February 8, 1945. Notice of the sale has been broadcast to Craftsmen of other clubs to achieve the two-fold purpose of securing donations of the books for the auction, from members and other friends of the club, and for the purpose of exciting interest so that plenty of prospective buyers will be on hand to bid up the price of books.

The ultimate purpose of the Newark management is to use the full proceeds of the auction to purchase current technical books about printing and place them in the Newark Public Library so that they will be available to all men and women in the industry.

## MONEY SAVING TIPS

### ON POST OFFICE REGULATIONS

Edward Mayer, Jr., president of James Gray, New York City lithographer, gave advertising men and printers attending the recent Direct Mail Advertising Association conference some practical tips on post office regulations and told them how to save time and money in mailing. Mr. Mayer is the vice-president of the DMAA and also president of the Mail Advertising Service Association International. These are his suggestions:

Remember that 24-page booklets may cost one-third less to mail than booklets of 16 or 20 pages, because they are subject to a different postal rate.

"Identical pieces" required in the mailing of 200 or more pieces to 20 or more cities under Sec. 562 P. L. & R. mean physical identity only. The envelope and paper must be identical, but copy in the individual pieces may vary.

Don't use special delivery and special handling stamps on the same package—they duplicate each other.

When necessary to write air mail, special delivery, or other instructions on the envelope, write it below the address, because postal clerks read from bottom to top—city and state, street address, then name.

Third and fourth class mail addressed without zone numbers will be delayed 48 hours; first class mail 12 to 24 hours.

Use the right post office station in the city for bulk mailing to various states, to avoid intracity transfer of mail before it is shipped out. (The stations in New York City are listed, and similar lists may be obtained in other large cities.)

Direct mail users should find out where the bulk mail cars are loaded for various destinations, to eliminate extra handling in the big city post offices. (In the New York City area, mail for New England is loaded in New Rochelle, New York; for the West, in Newark and Jersey City, New Jersey; and for the South in Hoboken, New Jersey.)

## ANNOUNCES NEW LINE OF PAPERS

Thin writing and book papers, suitable for air mail, Bibles, and advertising literature, are being announced by the Ecusta Paper Corporation of Pisgah Forest, North Carolina, which in 1939 went into production of cigarette papers and now supplies two-thirds of the requirements of all the well-known brands. The new paper is made wholly from flax fiber—a new development in American paper manufacture—a process that is the result of many years of experimentation in which the Ecusta Paper Corporation has taken a leading part from the beginning.

Harry S. Straus, the president of the company, and originator of the plan of using raw flax fiber for papermaking, announced that an ample supply of the paper is available immediately.

Charles J. Grant, who is experienced in manufacture of fine papers, and for two years the chief of the Fine Paper and Converting section of the Paper and Paper Products Branch of the Office of Price Administration in Washington, is manager of the fine paper division of the Ecusta Paper Corporation.

Matching envelopes, both printed and plain, are being made by the United States Envelope Company from Ecusta Fine Flax Writing and Air Mail Papers. Paper merchants in the larger printing centers throughout the country have been named as distributors of the new line of papers.

## GAVE AWAY CIRCULARS; FINED

How two horse race promoters got into real trouble with the paper conservation laws of England was told in the *British and Colonial Printer* issued August 31. They placed an order with their printer for 5,000 circulars advertising their ability to "receive genuine information for the season, and were enrolling a number of clients." A membership application blank accompanied the notice to the prospects, both printed pieces being given to prospects.

Thus they violated the "Control of Paper Order" enacted in 1942, "by gratuitously distributing a certain advertising circular relating to the business of a tipster." The two defendants asserted in court they did not know anything about the paper conservation law, and were very sorry. However, the Court fined each defendant 25 pounds, and each "tipster" had to pay court costs of 2 pounds, 12 shillings, 6 pence.

## AFRICAN PRINTER VISITS SCHOOL

J. Henry Holloway, principal of the New York School of Printing, in a letter to the editor of THE INLAND PRINTER mentioned that his school was visited on October 5, by C. H. Fricke, who is in charge of the Zambesi Mission Press, Muluma, Ncheu, Nyasaland, East Central Africa, who, among other things, has been teaching printing to the natives. He has just returned to the United States from which he went to his mission station under direction of the British Missionary Society. We quote from Mr. Holloway's letter:

"In the course of conversation, I asked Mr. Fricke how he came to know about our school, and he told me 'through reading THE INLAND PRINTER in East Africa.'

"I understand that on the way home he came through the Republic of Liberia, the Public Printer of which country received his training in the New York School of Printing.

"At the present time we have on register here Mr. Ragnar Gudmundsson, a native of Iceland, who has come to New York solely for the purpose of adding to his knowledge of the graphic arts."

#### JOHN J. MEADTH

John J. Meadth, who was president of Lanston Monotype Machine Company, Philadelphia, died of a heart attack in St. Vincent's Hospital, St. Louis, October 21. Funeral services were held in St. Louis, October 25.

Mr. Meadth was born in 1892 and served his apprenticeship in the printing business in St. Louis. After becoming a compositor he decided to learn to operate a Monotype keyboard and caser. Later, he joined the staff of the Chicago branch of the Lanston Monotype Machine Company in 1916 as a salesman; was named president of the Monotype Company of Canada in 1927; became the vice-president of the parent company and moved to Philadelphia in 1934, and was elected president of the company last June. He succeeded Harvey D. Best, who became chairman of the Board of Directors.

Mr. Meadth was a veteran of World War I, and an honorary member of the International Typographical Union. His extensive travels in the United States and Canada in the interests of his company gave him a wide circle of friends.

#### CONGRESS CONSIDERS RESEARCH BILL

Cöoperative research to benefit all persons and firms in the graphic arts is possible if the proposed legislation now before the House of Representatives is enacted into law. The bill—H. R. 5340—was introduced in Congress by Representative Lyle H. Boren, and is being supported by graphic arts trade associations throughout the country.

One section of the proposed law provides for full coöperation of the Public Printer of the United States "with the printing industry in all matters relating to printing and binding and kindred processes deemed by the Public Printer, and approved by the Joint Committee on Printing, to be for the mutual interest of the Government and the industry, and to make available statistical and other information in appropriate form covering questions of management and of manufacturing experiences in the graphic arts."

Another section of the law provides for the extension of the tenure of office of the present Public Printer for fifteen years and similar terms for the future appointees. Proponents of this feature of the bill are reminding congressmen that the director of Bureau of Engravings and Printing is appointed for life.

## GROUP FAVERS CONTINUING PAPER CONTROL

● PAPER CONTINUES to be the Number One critical material. As demand for it increases for military needs, the volume available for all civilian uses decreases. Analysts who are best informed are convinced that the shortage of paper will continue for a year after the war and that no steps toward any relaxation of paper control by WPB should be taken "until such time as the supply of printing papers is adequate to meet the industry's needs on a free market basis."

A statement opposed to relaxation of control was issued last month by the Joint Committee on Government Relations of the Commercial Printing Industry. In a letter signed by James F. Newcomb, co-chairman of that committee, addressed to James H. Steinman, director of the printing and publishing division of the War Production Board, the Board was strongly urged "to consult with the commercial printing industry on any of the matters affecting a change in type, size, weight, or standards of paper which are permitted to be produced." The letter continued:

"The commercial printing industry has endorsed fully the wartime operation of Limitation Order L-120 in restricting the weights of paper which may be produced. It is opposed to any relaxation of this order and to any return to the prewar weights of printing paper until such time as an adequate production of paper is assured on a free market basis wherein a printer may purchase such weights and sizes of papers as he may desire and the paper manufacturer is free to use available pulp for the manufacture of any type of paper he desires."

The view was expressed in the letter that "any premature relaxation of the restrictions contained in L-120 would be equivalent to a cut in paper allotment since it would restrict the amount of surface available for printing, and the current severe shortage of paper for civilian use would be intensified."

Emphasis was placed upon the idea that "the commercial printing industry desires that the principles of parity and equity in the allotments be maintained as at the present time among the various users."

Reports from the book manufacturers indicate that the production of books is now below demand. Likewise in newspaper circles the demand for increased circulation on the part of readers far exceeds the ability of the publishers to comply. Boxboard and other manufacturers of the products requiring pulp are all clamoring for a larger proportion of pulp for their particular kinds of paper. For those very reasons, the commercial printing interests must be alert and assertive concerning "parity and equity" in the allotments of pulp.

Director Steinman of the printing and publishing division of the WPB said at one of his press conferences that the demand for newspapers, magazines, and books has reached an all-time peak, and continuation of controls on consumption is required. He indicated that pulp allocation would be the last control to be lifted, "to insure needed production of war-essential products and leave any surplus of pulp to the mills to manufacture such other papers as their customers requested."

He expressed the view that Canada's production of pulpwood is almost certain to increase during the 1944-45 cutting season, and that some relief from Scandinavian sources is possible by next spring, but that the effects of one or both cannot bring any material change in the paper situation until the middle of next year.

In paper circles, the prospect of any increase in pulp supplies coming from Sweden, Norway, and Finland is discounted by the situation as described in publications received from overseas. Finland as a source of supply is doubtful and no one in the industry "knows whether or when her wood pulp will be accessible." It is said that Russia's requirements will be extensive and she may make demands which will divert the pulp of Finland to her uses. The forests of Norway "have been ruthlessly devastated by the Hun." It is expected by all the well-informed paper men that the pulp supplies of Sweden will be purchased by British interests.

Publishers in England are asking that their paper quota shall be substantially increased now, "especially for books required for export, and that the paper allocations shall be progressively increased as workers return." Other requests include one that "skilled papermakers and book printers should be given high priority on demobilization," and that "high priority should be given to the renewal of papermaking, printing, and binding machinery."

Why chlorine—the chemical required to brighten paper—has been so scarce was revealed by the United States Army recently. It was said to be due to the use of chlorine for the production of vast quantities of war gases.



Your country is still at war—are you? Buy at least one extra War Bond for the Sixth War Loan

## TRAINING FOR POSTWAR

The educational department of the New York Employing Printers Association, which has been conducting evening courses in printing and advertising for the past twenty-seven years, is offering two new courses this year designed to help printing executives check their management practices.

The courses, which will be conducted on a conference plan and are limited to twenty-five executives each, will cover financial management and planning production for profit.

The financial management course will be conducted by George A. Vogl, manager of the association's cost and accounting bureau and instructor of the course in cost accounting. Harry G. Wolfe, the vice-president and production manager of Davis, Delaney, New York color printer, will conduct the production planning course.

The other courses to be offered, with classes starting in November, are advertising layout and typographic design, advertising typography, cost accounting, elements of printing processes and lithography, estimating, proofreading and copyreading, selling of printing, and public speaking.

Frank A. Young, president of Mail & Express Printing Company, is chairman of the educational committee.

## WLB FIGHTS LABOR PIRATING

Faced with a situation in which large printing plants have found themselves in competition with the small, unrestricted plants for their employees, the War Labor Board has withdrawn exemption from wage stabilization regulations previously granted to firms in the printing industry having eight or fewer employees.

Not only had small plants been holding out higher wage inducements to the journeymen than large plants previously covered by the Wages & Hours Act, but pirating between the small plants themselves had become prevalent. The board withdrew the exemptions on the recommendation of the regional board for the Los Angeles area to maintain stabilized wage conditions.

The printing industry revision applies to Los Angeles and Orange Counties and all valley communities eastward to Riverside and San Bernardino.

## OFFER OFFSET EXHIBITS

Graphic arts organizations interested in progress made by the offset process of printing are being offered an opportunity of exhibiting the "Books By Offset" which have been shown in various cities which include Chicago, Milwaukee, St. Louis, Topeka, Omaha, Los Angeles, San Francisco, Sacramento, Oakland, Seattle, and Portland. They were also shown at the University of Illinois at Urbana, Illinois.

The Harris-Seybold-Potter Company, Cleveland, which has been routing several traveling exhibits, is arranging new schedules for the exhibits during the fall and winter, and is desirous of learning of organizations and institutions which will want to have them

# Levelcoat\*

## PRINTING PAPERS



### Distributed by

<b>ALABAMA</b>	Birmingham.....	Sloan Paper Company	<b>MONTANA</b>	Billings.....	Carpenter Paper Company
<b>ARIZONA</b>	Phoenix.....	Zellerbach Paper Company	<b>NEBRASKA</b>	Lincoln.....	Carpenter Paper Company
	Tucson.....	"		Omaha.....	"
<b>ARKANSAS</b>	Little Rock.....	Arkansas Paper Company	<b>NEVADA</b>	Reno.....	Zellerbach Paper Company
<b>CALIFORNIA</b>	Eureka.....	Zellerbach Paper Company	<b>NEW JERSEY</b>	Newark.....	J. E. Linde Paper Company
	Fresno.....	"			
	Los Angeles.....	"			
	Oakland.....	"			
	Redding.....	"			
	Sacramento.....	"			
	San Diego.....	"			
	San Francisco.....	"			
	San Jose.....	"			
	Stockton.....	"			
<b>COLORADO</b>	Denver.....	Carpenter Paper Company	<b>NEW YORK</b>	Albany.....	Hudson Valley Paper Company
	Pueblo.....	"		Brooklyn.....	A. Price & Son, Inc.
<b>CONNECTICUT</b>	Hartford.....	The Rourke-Eno Paper Co., Inc.		Buffalo.....	Paper Service, Inc.
	New Haven.....	Bulkley, Dunton & Co.		Buffalo.....	Union Paper & Twine Co., Inc.
<b>DISTRICT OF COLUMBIA</b>	Washington.....	Barton, Duer & Koch Paper Co.		New York.....	Baldwin Paper Company, Inc.
<b>FLORIDA</b>	Jacksonville.....	Knight Brothers Paper Company		New York.....	Bulkley, Dunton & Co.
	Miami.....	"		New York.....	The Canfield Paper Co.
	Orlando.....	"		New York.....	Forest Paper Company, Inc.
	Tallahassee.....	"		New York.....	J. E. Linde Paper Company
	Tampa.....	"		New York.....	A. Price & Son, Inc.
<b>GEORGIA</b>	Atlanta.....	Sloan Paper Company		New York.....	Royal Paper Corporation
<b>IDAHO</b>	Boise.....	Zellerbach Paper Company		Syracuse.....	Paper Service, Inc.
<b>ILLINOIS</b>	Chicago.....	Berkshire Papers, Inc.		Troy.....	Troy Paper Corporation
	Chicago.....	Chicago Paper Company	<b>NORTH CAROLINA</b>	Charlotte.....	Dillard Paper Company
	Chicago.....	Zellerbach Paper Company		Greensboro.....	"
	Springfield.....	Capital City Paper Company	<b>NORTH DAKOTA</b>	Fargo.....	Western Newspaper Union
<b>INDIANA</b>	Indianapolis.....	Crescent Paper Company	<b>OHIO</b>	Cincinnati.....	The Chatfield Paper Corp.
<b>IOWA</b>	Des Moines.....	Carpenter Paper Company		Cleveland.....	The Petrequin Paper Company
	Sioux City.....	"		Columbus.....	The Scioto Paper Company
<b>KANSAS</b>	Topeka.....	Carpenter Paper Company		Toledo.....	The Ohio & Michigan Paper Co.
	Wichita.....	Western Newspaper Union	<b>OKLAHOMA</b>	Oklahoma City.....	Carpenter Paper Company
<b>KENTUCKY</b>	Louisville.....	The Chatfield Paper Corp.		Tulsa.....	Taylor Paper Company of Oklahoma
<b>LOUISIANA</b>	Baton Rouge.....	Louisiana Paper Co., Ltd.	<b>OREGON</b>	Eugene.....	Zellerbach Paper Company
	New Orleans.....	The D and W Paper Co.		Portland.....	"
	Shreveport.....	Louisiana Paper Co., Ltd.	<b>PENNSYLVANIA</b>	Philadelphia.....	Paper Merchants, Inc.
<b>MARYLAND</b>	Baltimore.....	Baltimore Paper Company, Inc.		Philadelphia.....	D. L. Ward Company
<b>MASSACHUSETTS</b>	Boston.....	Carter, Rice & Company Corp.		Pittsburgh.....	The Chatfield & Woods Co. of Pa.
	Worcester.....	Charles A. Esty Paper Company	<b>RHODE ISLAND</b>	Providence.....	Carter, Rice & Company Corp.
<b>MICHIGAN</b>	Detroit.....	Seaman-Patrick Paper Co.	<b>SOUTH CAROLINA</b>	Greenville.....	Dillard Paper Company
	Grand Rapids.....	Carpenter Paper Company	<b>TENNESSEE</b>	Chattanooga.....	Bond-Sanders Paper Co.
<b>MINNESOTA</b>	Duluth.....	John Boshart Paper Company		Jackson.....	Carroll Paper Company
	Minneapolis.....	Stilwell-Minneapolis Paper Co.		Knoxville.....	Southern Paper Company
	St. Paul.....	E. J. Stilwell Paper Co.		Memphis.....	Taylor Paper Company
<b>MISSOURI</b>	Kansas City.....	Carpenter Paper Company		Nashville.....	Bond-Sanders Paper Co.
	St. Louis.....	Beacon Paper Company	<b>TEXAS</b>	Austin.....	Carpenter Paper Company
	St. Louis.....	Shaughnessy-Kniep-Hawe Paper Co.		Dallas.....	"
	St. Louis.....	Tobey Fine Papers, Inc.		Fort Worth.....	"
<b>WISCONSIN</b>				Harlingen.....	"
				Houston.....	L. S. Bosworth Co., Inc.
				Lubbock.....	Carpenter Paper Company
				San Antonio.....	"
<b>UTAH</b>			<b>UTAH</b>	Salt Lake City.....	Zellerbach Paper Company
<b>VIRGINIA</b>			<b>VIRGINIA</b>	Richmond.....	Cauthorne Paper Company
<b>WASHINGTON</b>			<b>WASHINGTON</b>	Seattle.....	Zellerbach Paper Company
				Spokane.....	"
				Walla Walla.....	"
				Yakima.....	"
<b>WISCONSIN</b>			<b>WISCONSIN</b>	Milwaukee.....	The Bouer Paper Company

## KIMBERLY-CLARK CORPORATION

Established 1872 • Neenah, Wisconsin

New York: 122 E. 42nd St. • Chicago: 8 S. Michigan Ave. • Los Angeles: 510 W. 6th St.

\*TRADE MARK

THE INLAND PRINTER for November, 1944

The eleventh advertisement of a series appearing in Nation's Business, Newsweek and U. S. News in the interest of those producing paper and printing so vital to the country's commercial and industrial activities in time of war.



## Tons of PAPER speed urgent wartime phone calls

What reference book do you use most? Dictionary? Perhaps, but more likely your phone directory . . .

Imagine the millions of hours telephone users would waste calling "Information" operators—if there were no PAPER for the millions of phone books published annually.

And PAPER helps in many other ways to bring the world "close as your phone." PAPER engineering diagrams . . . toll tickets . . . service and repair orders . . . speed countless urgent war messages over the wires.

In the telephone industry, as in every other branch of the war effort, PAPER is an essentiality.

**KIMBERLY  
CLARK**  
**CORPORATION**

NEENAH, WISCONSIN

*Levelcoat*\* PAPERS

**Trufect** \* For highest-quality printing

**Multifect** \* For volume printing at a price

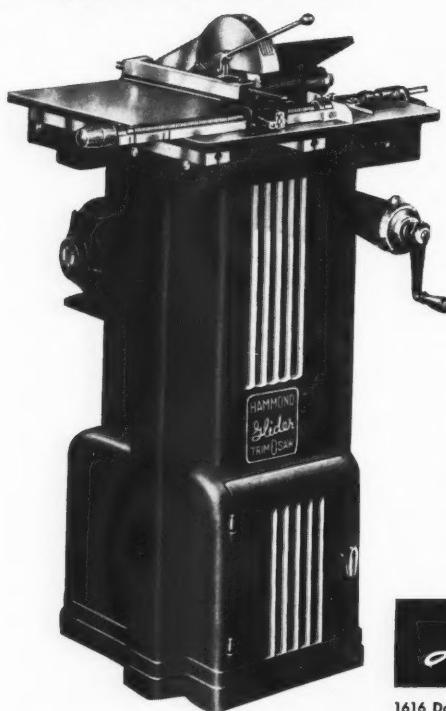
Kimberly-Clark also make Economy and Recondite cover; Regent bristol; Kimray school papers.



**SAVE WASTE PAPER**—Paper is a vital war material. It is the duty of every American to make full use of each piece—to save all waste paper and have it collected regularly.

\*TRADE MARK

*Hammond*



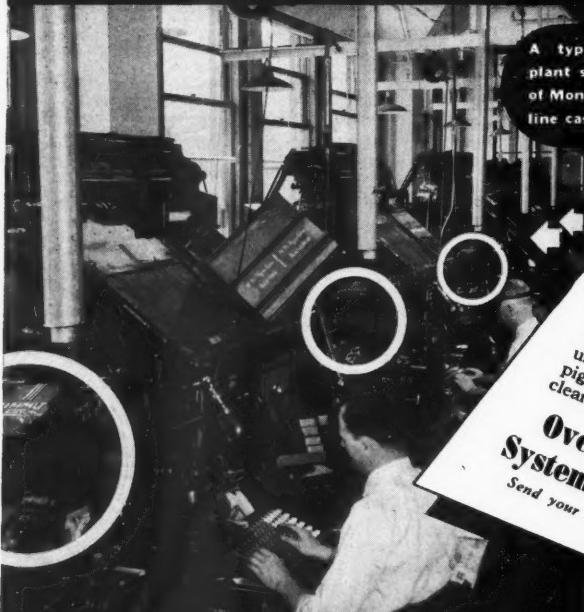
# Glider ACCURACY

Line cast slugs, spacing material and plates must be cut absolutely accurate for quick make-up and lock-up. Without accurate sawing, forms will not justify, lift or register properly. Further, much valuable time is wasted. Thus an accurate saw is a necessity and will pay its own way. The Hammond Glider is the finest and most accurate saw ever made.

*Hammond Machinery Builders*  
INC.

1616 Douglas Ave., Kalamazoo 54, Michigan • Eastern Branch: 71 West 23rd St., New York 10, N.Y.

## Switch to MONOMELT system OF TYPE METAL HANDLING



A typical newspaper plant showing battery of Monomelt-equipped line casting machines.

**For BETTER PRINTING...**  
Monomelt's automatic feeding of properly heated type metal assures a crisp, solid slug at every cast. Helps maintain distinctive printing quality.

**For SAVING METAL...**  
Monomelt reduces drossage loss to less than 8 oz. per 100 lbs. By keeping metal in use supplies of heavy metal stock can often be reduced by 50%.

**For SAVING TIME...**  
Monomelt's automatic operation and continuous recasting cuts machine down-time and gets work out faster. Use of 40° to 50° lower temperature in machine pot speeds slug solidification.

**For a CLEANER PLANT...**  
Compact, self-contained Monomelt units eliminate metal furnaces, messy pigging and remelting. Keeps plant cleaner, saves space, makes work easier.

**Over 9000 Monomelt Systems are in daily use**  
Send your order for prompt attention

**HOW MUCH CAN YOU SAVE?**  
Let us see how much Monomelt can save you. Complete plant survey and cost estimate will be made on request, without obligation.

**MONOMELT COMPANY** 1611 POLK STREET N. E.  
MINNEAPOLIS

**fresh and beautiful  
... as the driven snow**

MONROVIA WOOLING BRISTOLS COMPANY  
A COTTON PAPER MANUFACTURERS

  
**FINE FLAX PAPER**  
ECUSTA PAPER CORP.  
U.S.A.

a postwar product

**available now**

for you to offer to your best customers

... ample stocks on hand

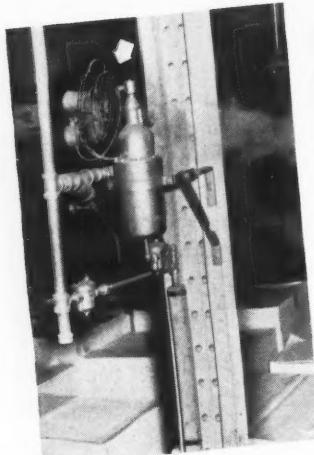
**ECUSTA** *fine flax*  
*airmail and writing papers*

with matching envelopes, printed or plain

CARRIED BY LEADING PAPER MERCHANTS

Ecusta's fine flax paper is used in making the leading brands of cigarettes  
ECUSTA PAPER CORPORATION, Pisgah Forest, North Carolina

# DRY AIR is a Costly Nuisance



## Controlled Humidity:

- Eliminates Static
- Improves Paper Handling
- Prevents Paper Shrinkage
- Assures Proper Register
- Prevents Block Warpage
- Maintains Glue Strength
- Aids Binding Operations
- Improves Working Conditions

## Combat it with ARMSTRONG Steam Type HUMIDIFIERS

The big trend in printing plant humidification is to a newer, better, lower cost development—Armstrong Steam Type Unit Humidifiers. They do not require a big investment—a \$100 model, installed like a unit heater will handle 40,000 cu. ft. of space. Operation costs as little as two cents per hour for one unit. Extreme sensitivity, ability to maintain almost perfectly uniform humidity, quiet operation, freedom from frequent maintenance — these are some of the features that have made them the coming thing throughout the printing industry. There is a sales and service representative near you. Write for his name today.

**ARMSTRONG MACHINE WORKS**  
901 Maple St., Three Rivers, Mich.

*Fill Out and Mail for Further Information*

Send **BULLETIN** telling how Armstrong Steam Type Humidifiers operate, what they will do, prices, etc.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone No. \_\_\_\_\_ State \_\_\_\_\_



WITH 33 INK CONDITIONER  
THE HALFTONE  
Sells Itself

Every pressman knows that halftones attractive enough to show real profit and get repeat orders, require unfailing dots in the delicate shadows. When balky inks are used, these elusive dots fade as the run proceeds. 33 Ink Conditioner, by easing tension between ink and paper, helps keep halftone clean and open, vivid and uniform throughout the run.

33 Ink Conditioner also assures good presswork in many other ways. It minimizes crystallization, and is a real aid in trapping process label ink in multicolor printing. "Mileage" is increased through natural increase of bulk weight. 33 Ink Conditioner also aids brilliance, cuts greasing, etc.

Send for an 8 lb. trial as guaranteed below. If you are not satisfied, return unused balance at our expense. Write today for "To the Pressman," our free, interesting booklet on ink and paper problems.

### 100% Guarantee

**8 LB. TRIAL ORDER** If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) "0-33" (litho and multilith).

Los Angeles • San Francisco • Dallas • Houston • Oklahoma City • Miami  
Orlando • Tampa • Jacksonville • Tallahassee • Charlotte • Knoxville  
Atlanta • Wilkes-Barre • Milwaukee • St. Louis • Kansas City • Denver  
Cincinnati • Dayton • Hartford • Toronto • Montreal • Honolulu

**Central Compounding Company**  
3718 North Damen Avenue, Chicago, Illinois  
IN CANADA - ITS CANADIAN FINE COLOR CO. LTD., TORONTO



## ***Out of the welter of war...***

Through the Will to Victory and the pressure of war economies, Industries on the home front co-operated and accomplished things they never even dreamed possible.

Like every other paper company, International Paper Company has been forced, through scarcities and restrictions, to produce paper far below the

standards set by paper makers who take great pride in their products. Yet out of these trials and tests have come many interesting and fruitful results. International looks forward to Peace — when it will be able to produce even better paper than ever.

\* \* \*

**CONTINUE TO SAVE ALL WASTE PAPER**

*International*  
**PAPER COMPANY**

220 E. 42nd ST., NEW YORK 17, N.Y.

**PAPERS FOR PRINTING AND CONVERTING**

When Writing to Advertisers Please Mention THE INLAND PRINTER

**YOUR LABELS WILL  
SURVIVE THIS VOYAGE**



IF THEY'RE PRINTED ON

# SOLSEAL GUMMED LABEL

**For labeling** overseas packages . . . or any shipments on which a waterproof label is required . . . your customers will prefer the new SOLSEAL Gummed Label paper. This paper, 60# Kraft, is water resistant and will withstand moisture, heavy humidity . . . even actual immersion in water. It adheres well to glass and some metals, as well as to fiberboard containers. Solseal Solvent, a special non-inflammable, non-volatile, non-corrosive mixture of chemicals, acts as the moistening agent. Write at once for complete details about this valuable new label paper.

**McLAURIN-JONES CO.**

304 MacLaurin St.

BROOKFIELD, MASS.

Offices: New York • Chicago • Los Angeles

**McLAURIN-JONES** technicians have completed plans for new paper products that will be of definite interest to users of gummed and coated papers, waterproof tapes, and gummed sealing tapes in the post-war era. McLaurin-Jones will lead its field post-war just as it did pre-war!

If you aren't on our mailing list, write us now.

BUY WAR BONDS

**Now is the Best Time**

**to dispose of your  
surplus machinery**

Make way for the latest designed equipment when it becomes available

**We Are Interested in Buying  
SINGLE UNITS or COMPLETE PLANTS**

**Write or Phone Us Today**

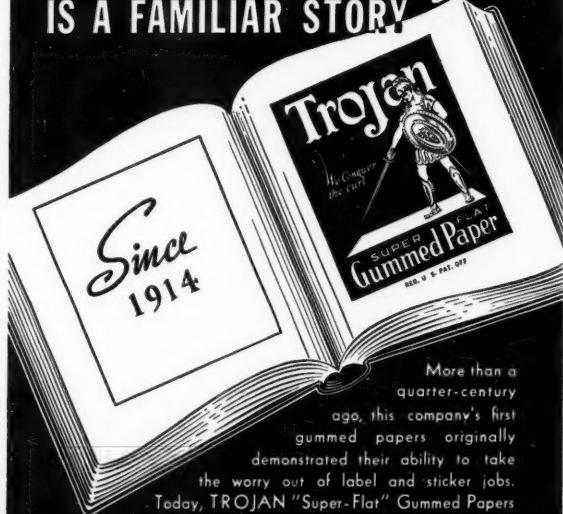
**NORTHERN MACHINE WORKS**

Recognized Dealers Since 1902

Marshall, and Jefferson Streets  
PHILADELPHIA 22, PENNSYLVANIA

KEEP 'EM FLYING

**THEIR Reliability  
IS A FAMILIAR STORY**



More than a quarter-century ago, this company's first gummed papers originally demonstrated their ability to take the worry out of label and sticker jobs. Today, TROJAN "Super-Flat" Gummed Papers are setting the superlative performance standards you would expect from the products of a company whose years of experience are combined with up-to-date research and manufacturing facilities.

**THE GUMMED PRODUCTS COMPANY**

OFFICES • TROY, OHIO • MILLS

DISTRIBUTORS IN PRINCIPAL CITIES

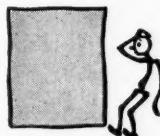
"When you think of gummed products, think of GUMMED PRODUCTS!"

## WARTIME LETTERHEAD PRIMER

*Now, more than ever  
only All-Rag  
Letterhead paper  
is good enough*

### Today many

non-rag and part-rag letterhead papers tend to be somewhat dull and grayish, have a drab, dirty "newspaper look" — because of wartime shortages of bleaching chemicals.



**But** all-rag stock  . . . such as Masterline all-rag  Anniversary Bond . . . is just as white, clean, crisp, permanent and impressive as ever! — a sure cure for wartime "letterhead-aches"!

### And the cost 1/5

of all-rag Anniversary Bond is only 1/5¢ more per letter than 25% rag-content stock. A trifling difference in cost, but a big difference in prestige, for it has an unmistakable feel and appearance of fine quality.

### That's why

now is the time to "grade up" your letterhead sales and profits, and pave the way to profitable postwar sales . . . with Fox River's unique "See for Yourself" kit — yours for the asking!\*

\*FREE COMPARISON KIT shows samples of Masterline all-rag Anniversary Bond and part-rag paper side by side . . . proves at a glance why all-rag stock is today's *only exceptional value* for crisp, clean, white letterheads. This unique "See for Yourself" portfolio—nationally advertised to almost 100,000 of

America's top-flight users of business papers — also includes samples showing how beautifully and effectively all-rag Anniversary Bond prints, lithographs and engravings. Here's a practical, helpful selling tool geared to your wartime needs. Send for free copies for your salesmen and preferred prospects. Write today.

FOX RIVER PAPER CORPORATION, 409-K South Appleton Street, Appleton, Wisconsin

*Masterline*  
PAPERS FOR BUSINESS

ANNIVERSARY  
Bonds, Ledger, Onion Skin - 100% rag  
OLD BADGER  
Bond and Ledger - - - - - 75% rag  
DICTATION  
Bond, Ledger, Onion Skin - - - 25% rag  
ENGLISH  
Bond and Ledger - - - - - 50% rag  
DICTATION  
Tru-Opaque Bond - - - - - 25% rag

All-Rag ... ONLY  Cent MORE PER LETTER

# ANNIVERSARY BOND

A FOX RIVER *Masterline* PAPER

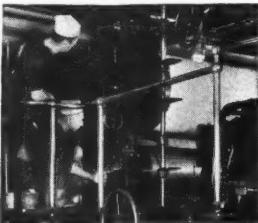


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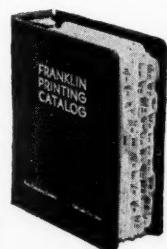
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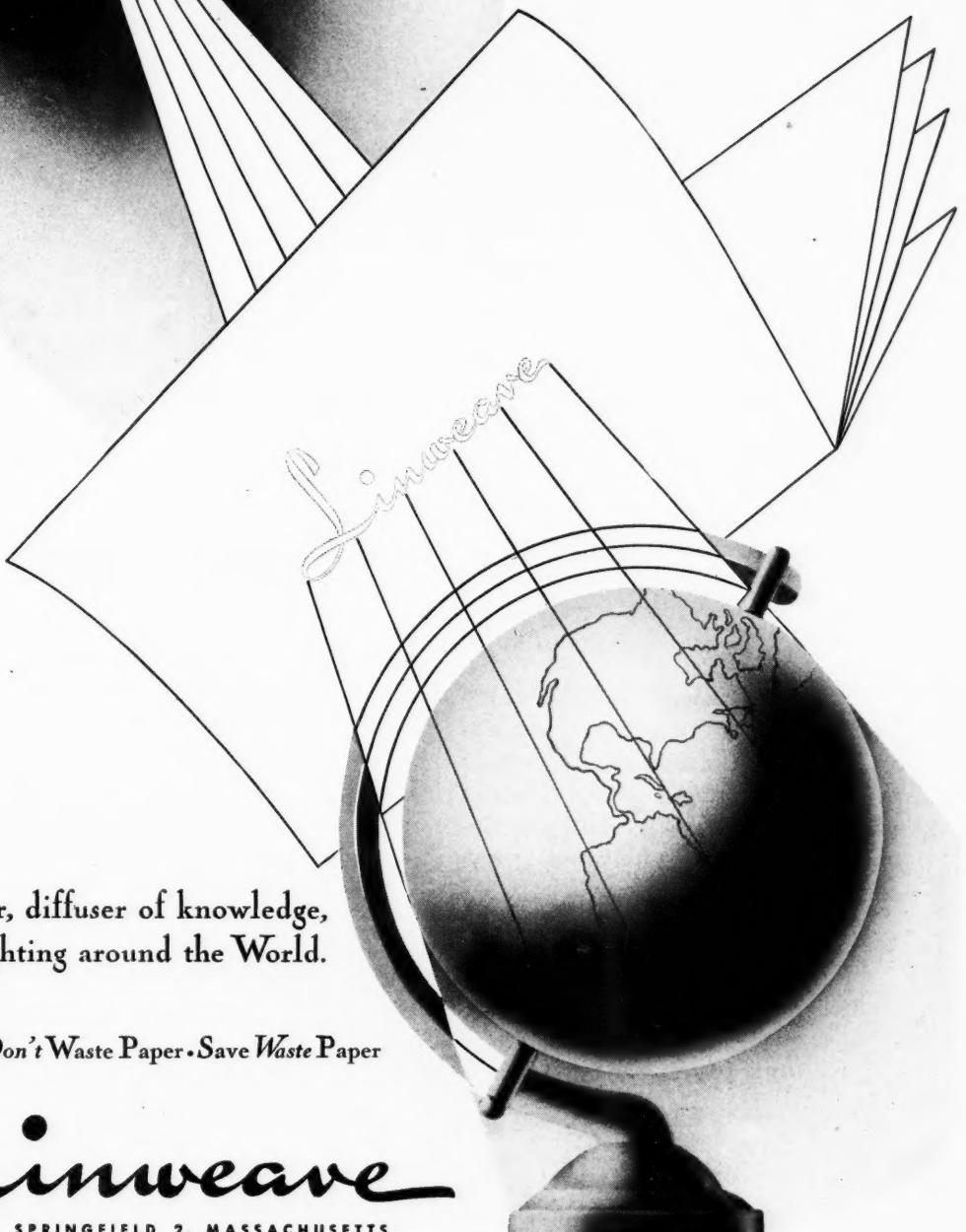
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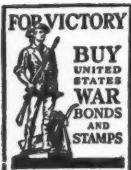
● Gas rationing, to the Salesmanager, means more sales contacts and selling through the mails. This will place a far greater burden on all printing equipment during 1944. In many instances it will call for overtime press runs and a "step-up" of production speed all down the line.

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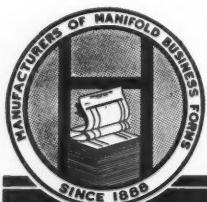
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## THE INLAND PRINTER

Volume 114 • November, 1944 • Number 2

PUBLISHED MONTHLY BY TRADEPRESS PUBLISHING CORPORATION

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JOHN R. THOMPSON, Vice-President and Treasurer  
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309 WEST JACKSON BOULEVARD, CHICAGO 6, ILL., U. S. A.

THE INLAND PRINTER furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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# OUR HANDS ARE TIED



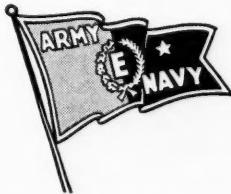
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Temporarily our hands are tied, but the end of restrictions after the war will bring you BETTER THAN EVER NEENAH PAPERS . . . NEW VALUES developed in our laboratories for greater service, durability and attractiveness. When we can make them, you will agree that they have been well worth waiting for.

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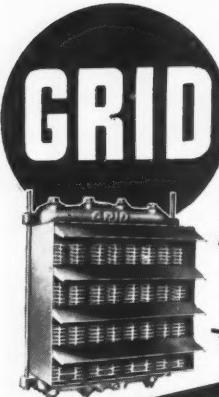


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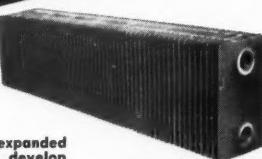


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Statement of the Ownership, Management, Circulation, Etc., Required by the Acts of Congress of August 24, 1912, and March 3, 1933, of THE INLAND PRINTER, published monthly, at Chicago, State of Illinois, ss. Illinois, for October 1, 1944

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared J. L. Frazier, who, having been duly sworn according to law, deposes and says that he is the Editor of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher: Tradepress Publishing Corporation, Chicago, Ill. Editor—J. L. Frazier..... Evanston, Illinois Managing Editor—None.

Business Manager—J. L. Frazier..... Evanston, Illinois

2. That the owner is: Tradepress Publishing Corporation, 309 West Jackson Boulevard, Chicago, Illinois. The stockholders of the Tradepress Publishing Corporation are: John R. Thompson, 2511 Coyle Avenue, Chicago; J. L. Frazier, 2443 Orrington Avenue, Evanston, Illinois; Col. J. B. MacLean, 7 Austin Terrace, Toronto, Ontario; Horace T. Hunter, 120 Inglewood Drive, Toronto, Ontario; The MacLean Publishing Company, Ltd., 481 University Avenue, Toronto, Ontario.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. L. FRAZIER, Editor  
Subscribed and sworn to before me this 20th day of September, 1944.

M. E. JOHNSTON  
(My commission expires Oct. 20, 1945.)

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September  
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(Continued on page 86)

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(Continued on next page)

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(Continued on page 89)

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# THE *Inland* PRINTER



WORLD'S LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

NOVEMBER, 1944 • VOL. 114 • NO. 2

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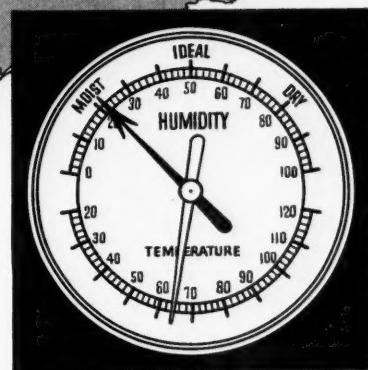
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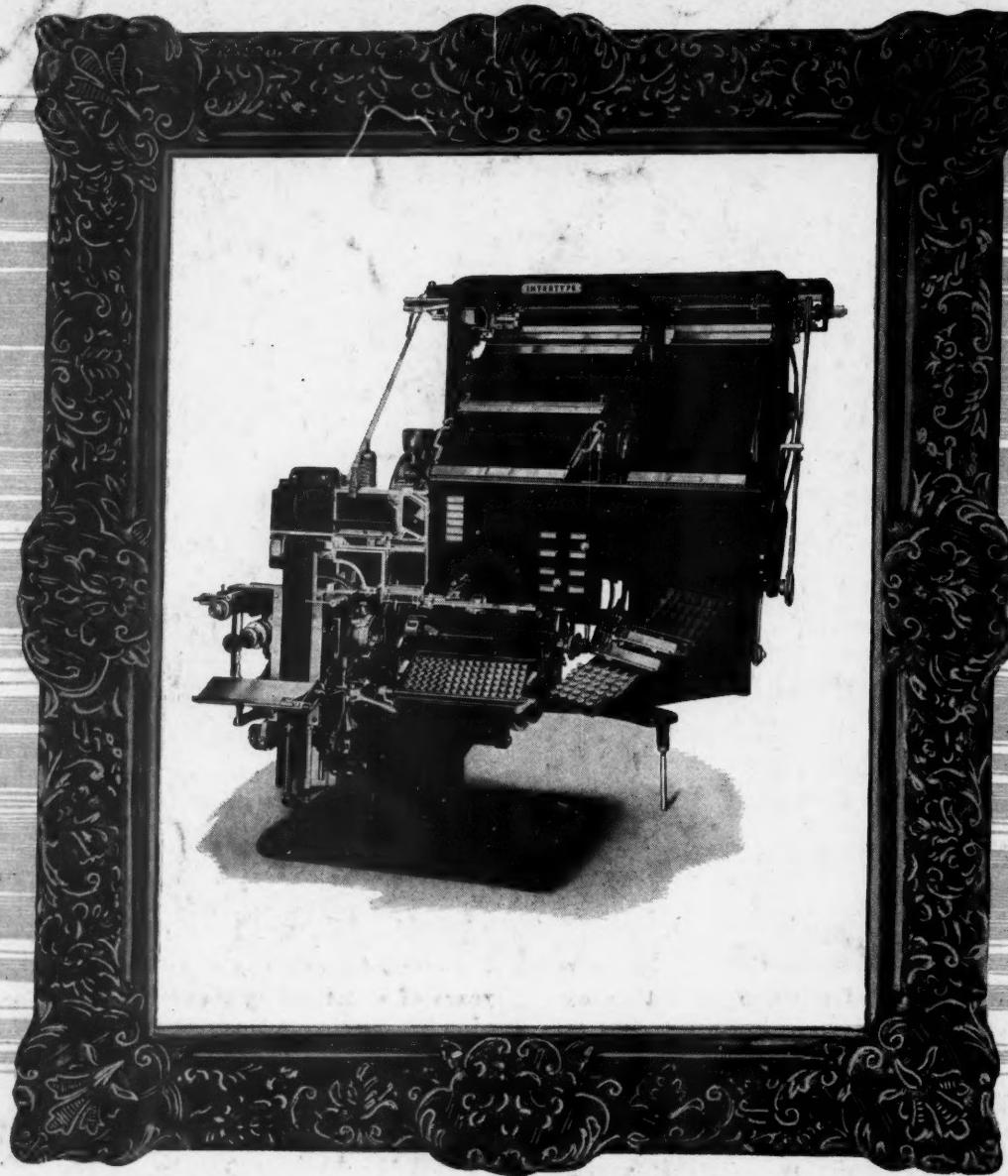
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